

The Musical World.

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A RECORD OF MUSIC, THE DRAMA, LITERATURE, FINE ARTS, FOREIGN INTELLIGENCE, &c.

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SATURDAY, MARCH 30, 1850.

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GARDONI.

An article quoted from the *Moniteur du Soir*, containing a report of Signor Gardoni's death, having been inserted in the *Times* of Saturday last, the following contradiction was forwarded to the office, and published in the paper of Monday:—

To the Editor of the *Times*.

SIR,—I beg leave to state that there is no truth in the article from the *Moniteur du Soir*, reporting the death of Signor Gardoni, and copied into the *Times* of Saturday. I have before me a long letter from St. Petersburg, written by Signor Gardoni on the 11th, and posted on the 12th of March—therefore posterior to the date of his alleged decease. In this letter I find the following passage, which shows that there have not even existed plausible grounds for this malicious rumour:—"As regards my health, I have only one thing to observe, that except one night in October, on my first arrival here, I have always been able to respond to all the demands of the management, which have not been few, having successfully sung in *Puritani*, *Beatrice*, *Norma*, *Elisir*, *Conte Ory*, *Linda*, *Giovanna d'Arco*, *Roberto il Diavolo*, *Orazii e Curiatii*, &c."—I remain, sir, your obedient servant,

G. PUZZI.

5A, Cork-street, March 24.

This is the second attempt that has been made by the foreign press to kill poor Gardoni. What offence he has committed that should expose him to such attacks we are unable to say. We are, nevertheless, much gratified at being able to record their impotency.

HER MAJESTY'S THEATRE.

THE event since our last has been the *debut* of Madlle. Ferraris, the new Italian dancer. Madlle. Ferraris is of the school of Turin, but has lately studied at Milan under the auspices of the well known Blasis. Her success on Saturday evening, when she danced a grand *pas* with M. Charles, between two of the acts of *Ernani*, was complete. As circumstances prevented our attendance on that occasion, we must be satisfied to quote the notices of two of the most accomplished Terpsichorean critics of the morning press, whose opinions are highly favourable to the pretensions of Madlle. Amalia Ferraris:—

"The *début* of Mademoiselle Amalia Ferraris, on Saturday," says the *Times*, "is the first instance which we remember, since the commencement of Cerito's career, of a young dancer coming to this country, unheralded by fame, and making a decided impression on the operatic audience by her own merits alone. On Saturday morning we do not believe one-twentieth portion of those who applauded to the echo on Saturday night had ever heard of her existence, except through the official announcements of the theatre.

"Her merits were tested in one of those conventional *pas* of the grand style, which do not elicit pantomimic talent, but show the mastery which the artist has acquired in the abstract character of *danseuse*. A higher degree of perfection in all the mechanical part of the art has probably never been witnessed. Her *poses* in the slow movement were models of firmness and elegance, the disposition of the upper part of the figure being always marked by

ease and grace. Not less striking was the facility with which she passed from one *pose* to another. The transition was completely safe and completely effortless. The quick movement, in which a series of *entrechats en arrière* was very remarkable, could not be surpassed for brilliancy and high finish. Her graceful figure and handsome expressive countenance assisted in the effect which she made on the public, and there was a storm of enthusiasm when she had ended her *pas*.

"The excitement produced by the *début* of this young Italian *danseuse*, and the great success of the beautiful ballet, *Les Métamorphoses*, in which the magic of Carlotta Grisi, now the first *danseuse* of Europe, is so pre-eminently displayed, are likely to create a reaction in favour of the Terpsichorean department. The present ballet, supported by Carlotta, will no doubt continue attractive for some weeks, and if the impression continues in favour of this class of entertainment, it should be immediately followed up by some other work of the kind equally striking."

We quite coincide with our contemporary when he says that CARLOTTA GRISI is "now the first *danseuse* of Europe," and we have little doubt that we shall be able to agree with all he has adduced in favour of the young *débütante*, whose success will give another impetus to the revival of the old ballet *furor*.

"Few successes in choreography," says the *Morning Herald*, "have been more distinguished than that of Madlle. Amalia Ferraris, a young Neapolitan *danseuse*, who made her debut in an occasional *Pas de deux*, with M. Charles, on Saturday night. This clever artist is, we understand, a person of reputation in her own country, and this is honestly accounted for, for her executive qualifications in the volatile art to which she has turned her feet, are of the highest order. Her age we would not presume to determine, but she is evidently youthful; while her personal beauty is unquestionable. What her talents as a pantomimist may be we have yet to ascertain; but the style and character of her dancing seem to prognosticate that she has other recommendations besides those of the gymnast.

"Those who a year or two back descanted enthusiastically upon the professors of Terpsichore, and divided them learnedly into schools, will have a pleasant task to preach from in the person of Madlle. Amalia Ferraris. We apprehend they will charge her with being an 'idealist,' that is if we read their rules aright. She is the nearest approach to Carlotta Grisi of any *danseuse* within the catalogue of our acquaintance, possessing several of the most attractive features of that exquisite artist,—such as delicate flexibility and lightness, consummate firmness in striking a sharp and spreading *pose*, closeness and brilliancy of execution, and a charming freedom from anything in the shape or impulse of vulgarity. She is, in a word, essentially graceful, as well as a perfect mistress of the acts of address which establish physical pre-eminence. Her reception was rather cold, but this only served to make her ultimate triumph the more remarkable. When in the course of the first 'variation' she glanced obliquely across the stage and dropped at intervals on the point of her toes—which she did with admirable sureness and sculptural precision—the applause waxed warm; but when she executed a series of retreating steps, evincing the same species of personal control under other and more piquant circumstances of device, the tumultuous encore that ensued at once declared the position she was destined to take. Madlle. Ferraris no doubt will revive to a considerable extent the interest in the ballet—a branch

of operatic entertainment that has lately waned through the want of novelty—not, let it be added, through dearth of ability. She is eminently calculated to please the judicious connoisseur, belonging, as we think, to the best school—that in which the pleasure is not solely derived from athletic audacity, but from those attributes of elegance and finish which are more easily felt than described. She has none of the robust vehemence of Cerito. On the contrary, the mere practical effort is concealed under the graces of a delicate abandon: and hence the realisation of the golden law, and the title to the best honours!

"The acclamations with which this new aspirant for choreographic favours was greeted when the curtain fell were loud and universal. It was no ordinary *clat*. We look forward to her progress with some curiosity. Madlle. Amalia Ferraris flits over a stage where there have been many triumphs; but if she provokes comparison she does not suffer by the test."

Whether Amalia Ferraris be the nearest approach to CARLOTTA GRISI, to approach whom within a long distance is not very easy for any one, and whether she really possesses "several of the most attractive features of that exquisite artist," who has hitherto been remarkable in standing quite alone in the peculiar endowments with which she is gifted, remains to be seen—that is to be seen by ourselves, since the eloquent writer of the *Herald* has already seen and pronounced in the affirmative. We hope to be able to agree with him to the letter and to the spirit of his apostrophe.

The *Morning Chronicle* devotes nearly a column to Mdlle. Ferraris, and the *Morning Post* nearly eight lines. Column of the one and eight lines of the other are alike glowing and enthusiastic in favour of the *debutante*. We have no room to insert them, but hope next week to find place for a notice of our own, which shall verify and put the seal on all that has been said on the subject.

Every one of the papers agrees in saying that Mr. Sims Reeves confirmed his success in *Ernani*—that Mdlle. Parodi sang still better than on her first night—that Sig. Lorenzo did not get on quite so well—and that the vogue of the new ballet, *Les Metamorphoses*, with Carlotta Grisi for the heroine, was greater than ever. Meanwhile, the theatre re-opens on Easter Tuesday, with *Lucia*, for the debut of Miss Catherine Hayes; and on Thursday Mdlle. Sontag will make her *rentrée*.

ROYAL ITALIAN OPERA.

THE fourth performance of *Der Frieschütz* on Saturday attracted a crowded and fashionable audience. Her Majesty and Prince Albert, accompanied by a numerous suite, were again present. The opera went off with immense spirit. The performance of the overture is alone worth going to Covent Garden to hear. The perfect working together, the completeness, and overwhelming power of the band have, perhaps, not been so severely tested on any former occasion.

Our opinion of Herr Formes has not been altered in the least by seeing him a fourth time in Caspar. To such as do not thoroughly enter into the character of the doomed and infuriated huntsman, or who cannot sufficiently appreciate the "Apollonic fury" of Weber's music, the wild energy of Formes may seem exaggerated; but to those who consider and reason the contrary must appear. Caspar's soul has been bartered for a term of years, and the day arrives on which he must yield it up to eternal torments. The fiend allows him a twelvemonth's respite, provided he can prevail upon some victim to fall into the same snare as himself. Not death alone, but everlasting torments await Caspar, if he fail in his endeavour; and how is it possible that a man—for Caspar is a

man—under such circumstances, should be represented otherwise than infuriated and maddened by despair. A moment's thought must convince any rational person that Herr Formes has taken a correct view of the character; or if a moment's thought fail to convince him, a reference to the libretto and a slight attention to the characteristic manner of the music, must bring him to the same conclusion with ourselves. One thing, however, is certain. The Caspar of Formes produces an immense sensation nightly, and is generally considered to be far superior to that of any other performer who has appeared in this country. This is tantamount to saying that it is the best ever seen on the stage.

Signor Maralti decidedly improves, but he has yet to learn the art of producing the greatest amount of power in a large theatre, and not to force his voice too much. His special merits are singing well in tune, and a conscientious adherence to the text of the composer. Nor is he by any means devoid of energy and feeling, which he exemplifies in the grand scena in the first act. In short Signor Enrico Maralti is an excellent second tenor, and will prove a worthy addition to the vocal corps.

On Tuesday next, we are informed, in accordance with the wishes of a large number of the subscribers who have left town for the Easter holidays, there will be no performance; but on Thursday there will be a subscription night, when *Masaniello* will be given, and Signor Tambe lik will make his first appearance.

Masaniello will be equally acceptable to the subscribers and the public. The impression Auber's *chef d'œuvre* created at the Royal Italian Opera last season has not yet passed away, and to many visitors to the theatre *Masaniello* will prove more attractive than any other production. The greatest curiosity is excited respecting Signor Tamberlik, of whom rumour speaks in terms of high praise. His power and capabilities will be tested to the utmost in *Masaniello*, the part in which he has chosen to make his *debut*. It tells considerably in favour of Signor Tamberlik's taste that he has selected no threadworn, modern Italian, mawkish sentimental opera for his first essay. He has already prepossessed us in his favour by his choice.

On Tuesday week Grisi, Mario, De Meric, and Tamburini make their first appearance for the season in *Lucrezia Borgia*, Mademoiselle De Meric encountering the part of Orsino, for the first time at the Royal Italian Opera.

Rossini's *Opéra Seria*, *Mosé in Egitto* will be the next novelty. M. Zelger will make his first appearance as Mosé. The opera will be mounted with great splendour and magnificence, and the cast will be particularly strong.

A weekly contemporary states that the recitatives in *Der Frieschütz* are adapted by Mr. Costa, and not by M. Berlioz. If this be the case, it demands explanation on the part of the Covent Garden directors, who announced in their programme that the recitatives were by M. Berlioz. Relying on the announcement in the Royal Italian Opera prospectus, all the daily and weekly journals, including the writer in the paper referred to, noticed the adaptation of the dialogue as emanating from the pen of M. Berlioz. Now that they are compelled to swallow their own words they are most naturally displeased. But why was this error permitted to go before the public? Were the directors disappointed in procuring the recitatives of M. Berlioz in time, and compelled to employ Mr. Costa at the last moment, when it was too late to give the press intimation?—or, in reality, has Mr. Costa only altered the recitatives of M. Berlioz, and thus given some color to the statement of our weekly contemporary?

ROYAL ACADEMY OF MUSIC.

A CRITICISM on the first concert, which though severe, was, on the whole, just, appeared in the leading morning paper on Monday, and called forth the following remonstrance from some friend of the Academy:—

"ROYAL ACADEMY OF MUSIC.

"(To the Editor of the Times.)

"SIR,—I address you, not with the purpose of complaining of, or refuting the criticisms of the *Times*, the *Herald*, and the *Morning Post*, on the performances of the pupils of the Royal Academy of Music at their concerts, but to disarm them of somewhat of their severity, by reminding the readers of those papers that these performances are exhibitions of students as they advance in their exercises, who should not be judged as artists pretending to perfection. The concerts are open to the public, but they are chiefly meant for the subscribers to the institution, and the parents and friends of the pupils, and they are held at the Hanover-square Rooms, because the Academy does not afford space for such a number of persons as generally assemble.

"I am, Sir, &c.,

"J. C."

The article which occasioned this explanation was as follows:—

"ROYAL ACADEMY OF MUSIC.

"THE usual series of four concerts commenced on Saturday in the Hanover Square Rooms with a concert of moderate interest. There were two specimens of composition by students in the institution—an overture by Mr. Steggall, and a madrigal by Mr. H. C. Banister, King's scholar. Mr. Steggall is a pupil of Mr. Sterndale Bennett, but it may be stated to his credit, that his overture does not contain any flagrant imitations of that professor's fascinating style. We do not insinuate by this that Mr. Steggall's work is original; on the contrary, it does not contain a new idea; but, on the other hand, it is certainly clever, and is written with evident care, although the treatment of the orchestra shows too great a leaning to the French school of instrumentation. Mr. Steggall, however, has promise, and with well directed labour may attain a respectable position. Mr. Banister's madrigal has very little to recommend it. It is composed to scriptural text—'This poor man cried, and the Lord heard him, and saved him out of all his trouble'—and is, therefore, no madrigal at all. Moreover, if we overlook the term 'madrigal,' thus unceremoniously perverted, and read 'sacred chorus without accompaniments,' Mr. Banister does not improve his position, since the music is of a cheerful character, altogether at variance with the sentiment of the words. The overture of Mr. Steggall was well played by the band, and made a favourable impression. The madrigal of Mr. Banister was very ill sung, and made no impression at all. We must add, that if these two pieces are the best examples of what the students have been doing since last year, the Royal Academy is in a very poor plight as regards the talent for composition which it can boast at the present moment.

"In the executive department there were also two essays, both on the pianoforte. Miss Comelati, a pupil of Mr. Cipriani Potter, attempted the rondo in B minor, with orchestral accompaniments, of Mendelssohn. Mr. Gray, a pupil of the same professor, tried his strength upon the first movement of the grandest and most difficult of Beethoven's concertos—that in E flat. Mr. Cipriani Potter is the eldest and most experienced of all our professors. To him we are indebted for our best pianists and some of our best composers. But Mr. Potter, like any other professor, must have good material to produce good results; and we are bound to say this was not furnished him on the present occasion. Miss Comelati was so nervous that the passages in Mendelssohn's fiery rondo were scarcely audible, and when audible they were by no means so correct as could have been desirable. Had Miss Comelati made her public essay in a work of less difficulty she might have come out with better success. No music requires more entire and unflinching command of physical resources than Mendelssohn's, while none demands a greater knowledge of all the secrets of style and expression. Mr. Gray's performance was much nearer the desired mark, but it fell far beneath the exigencies of a composition in which the exuberant fancy and daring originality of Beethoven are so conspicuously manifest. Mr. Gray has a nice equal touch, and

occasionally plays passages very well, but the concerto of Beethoven is at present altogether beyond his comprehension. We must protest against the custom of bringing forward young students in compositions of such depth and complexity. While Dussek, Steibelt, Hummel, and Moscheles have written so many admirable works upon which the style and mechanism of pupils might be advantageously formed and exhibited, there is surely no necessity for placing them before the public in a position from which it is impossible they can come out with credit either to themselves or their instructors. It is true that Sterndale Bennett, when a boy, performed the concertos of Mendelssohn and Beethoven as well as we could wish to hear them; but Sterndale Bennett possessed genius, and every pupil with a pliant finger must not be presupposed to be gifted with that rare endowment.

"The solo vocal exhibitions, we regret to say, with few exceptions, did not say much for the progress of the Royal Academy in that department of musical education. Miss Taylor has a soprano voice at once agreeable and powerful, and though the most trying of soprano songs, "Hear ye, Israel," from *Elijah*, was beyond her present means, there was so much really good and expressive in her performance that we pardoned the ambition for the sake of the promise. Miss Owen, too, exhibited a really beautiful contralto in "The Lord is mindful," the well known *arioso* from *St. Paul*, together with a feeling beyond the common. The song "Jerusalem," from the same oratorio, was altogether beyond the reach of Miss Holroyd, who does not improve as we had hoped. Mr. W. Lyon has a pleasing voice, though feeble, and gave some part of Handel's air, "No, cruel father" (*Saul*) very well. Mrs. Baylis dragged the "Lord have mercy," of Pergolesi dreadfully, and Miss Haywood (soprano) by no means shone in "Pious orgies," from *Judas Maccabeus*. The other vocal performances were respectable, but call for no particular notice.

"The orchestra was admirably conducted by Mr. Lucas, M. Sinton acting with his accustomed ability as principal violin."

That the above review is severe we shall not deny, but we must confess that the letter of J. C. does not show it to be unjust. If the Academicians come before the public they must expect to be reviewed by those whose duty it is to protect the public interests. For our own part, we think, that a little honest and straightforward criticism is just what the Royal Academy of Music, and they who direct its affairs, at present stand in need of. There has been a great deal too much negligence in the recent management of the institution. Property and patronage, perchance, have engendered indifference; and we shall not be sorry if the strictures of the press bring out some of the old vigilance. Meanwhile, the Royal Academy of Music being unquestionably a public institution, has no feasible right of complaint.

Any criticism on the first concert, after what has been quoted at length, is unnecessary on our part. We therefore cite the programme without comment.

PART I.

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| Overture (MS.) | Steggall.* |
| Recit. "Ye sacred priests," and Song, "Farewell" Mrs. Edward Hancock (<i>Jephthah</i>) | Handel. |
| Recit. "O filial piety," and Song, "No, cruel father," Mr. W. Lyon (<i>Saul</i>) | Handel. |
| Hymn, from "Laudi Spirituali"—"Alla Trinità beata" (full Choir) | |
| Rondo, in B minor, pianoforte, Miss Comelati | Mendelssohn Bartholdy |
| Recit. "And he journeyed towards Damascus," and Song, "But the Lord is mindful," Miss Owen (<i>St. Paul</i>) | Mendelssohn Bartholdy ditto. |
| Song, "Jerusalem," Miss Holroyd | |
| Ode, "The transient and the eternal," principal parts by Miss Taylor, Miss Pitt, Mr. W. Lyon, and Mr. Pollard | A. Romberg. |

PART II.

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|---|------------------------|
| Overture, Chorus, "Morning Hymn," and Romance, Miss Owen (<i>Joseph</i>) | Mehul. |
| Song, "Hear, ye Israel," Miss Taylor, and Recit. and Song, "If with your whole hearts," Mr. Swift (<i>Elijah</i>) | Mendelssohn Bartholdy. |

Concerto, in E flat (1st movement), Pianoforte, Mr. Gray *Beethoven*.
 Sacred Madrigal, (MS.), "The Poor Man cried" (full
 Choir) *Bannister (K.S.)**
 Song, "Pious Orgies," Miss Heywood (*Judas Maccabeus*) *Handel*.
 Kyrie and Gloria, from Mass, in B flat. *Hummell*.

We shall shortly refer to the Royal Academy question at length. We have many suggestions to offer on the subject.

SACRED HARMONIC SOCIETY.

THE three usual performances of *The Creation* produced the usual large receipts. At the last, Herr Formes, having recovered from his indisposition, re-supplanted Mr. Machin, and sang the music of Adam—how powerfully we need not say.

On Friday, the 22nd inst., the programme was a varied one, including Haydn's Third Service, Mendelssohn's "Praise Jehovah" (*Lauda Sion*), and Spohr's oratorio of *The Last Judgment*.

Haydn's service (or rather mass) in D, one of the finest he ever wrote, is worth all that is extant of his brother Michel, who, without adequate reason we think, has been considered a greater composer of the church than Joseph. There are points in this mass which have rarely been excelled for grandeur of expression. Without entering into details, we may cite the manner in which the "Miserere" is rendered as quite equal to Beethoven in his first and best mass in C. The "Benedictus," too, in the minor key, is as original as it is beautiful. The "Gloria" contains a masterly fugue, and the "Credo" is sublime. The mass was very finely executed.

The solo parts were sustained by Misses Birch, J. Hayes, and Dolby; Messrs. Lockey and Phillips.

Of Mendelssohn's *Lauda Sion*, which improves on every hearing, we have said so much already that we must be content at present to render homage to the almost faultless style of its performance. The elaborately accompanied *corale* in A minor produced, for the first time in London, the entire effect of which it is capable. The lovely chorus in C, with which the work concludes, was given with delightful smoothness, and the modulations in the middle part were as clear and decided as could have been desired. The solos and airs were executed by the four vocalists already named. Miss Birch's voice told very effectively in the *soprano* air in F, which is instrumented for the wood instruments with such transparent delicacy.

Spohr's *Last Judgment* is beyond all question his greatest oratorio. Its general style is more lofty, its writing more severe and masterly, and its choral effects more varied and impressive than in the *Fall of Babylon*. The instrumentation, also, while abounding in the most seductive instances of what have been termed the "mannerisms" of the composer, does not fatigue by its incessant fulness and excessive chromatic elaboration, as in the later oratorio, which again it excels in a style as eminently sacred as the other is almost purely operatic. It is true the subjects differ materially, the *Last Judgment* being as severe as the *Fall of Babylon* is theatrical; but Handel has shown, in an oratorio too much neglected, how the familiar theme of *Belshazzar's Feast* may be appropriately treated without any violent departure from the sacred style. Spohr's fine work was performed as it has never before been performed at Exeter-hall, and the influence of Mr. Costa's experience and decision was most favourably manifested. While talking of Spohr, we may express our surprise that his oratorio of the *Crucifixion*, which many consider his best, should be so entirely overlooked. Surely the book may be modified to

Students of the Academy.

quiet the solemn objections of the audiences of Exeter-hall. Haydn's masses are turned into services, and Beethoven's *Mount of Olives* has been metamorphosed into an unintelligible story called *Engedi*. There can therefore be no eligible reason why something of the kind may not be done for the sake of making a great work by so great a composer as Spohr familiar to the numerous devotees of the highest order of sacred music who exist in this metropolis, thirsting for novelty. What would have been done had Mendelssohn survived to complete his last oratorio, *Christus*? The same objection which deprives us of the *Crucifixion* would, by a parity of reasoning, have deprived us of that. The principal singers already named, were highly effective in the vocal solos. The hall was fully attended.

On Wednesday, *The Messiah* attracted the customary "Passion week" crowd. The hall was crammed. The oratorio went admirably. The principal vocalists were Misses Catherine Hayes, P. Horton, Mr. Sims Reeves, and Herr Formes.

Mendelssohn's *Elijah* is announced for the 5th proximo.

M. BILLET'S CLASSICAL CONCERTS.

WE gave the programme of the last concert, and have only to add that the performance was as good as the selection was interesting. M. Billet was encored three times during the evening—Scarlatti's fugue in G minor ("Cat's Fugue"), the last movement (*prestissimo*) of Mendelssohn's *fantasia* in F sharp minor, and the study in G of Moschelles, being all re-demanded. Pinto's charming sonata in A major*, played with appropriate tranquillity of style, pleased even more than before. Weber's gorgeous sonata in A flat, a work of as much difficulty as beauty, long as it is, was listened to with continued attention and interest. We liked the study of Chopin less than anything else; wishing to express too much, M. Billet expressed nothing at all; and indeed the second part of the study, with its showers of chromatic chords, is not very suggestive of meaning. That in G minor of Sterndale Bennett, played with immense energy, was an effective climax to the concert. We strongly recommend to our readers the two studies of which this is one. They are published separately, under the title of *L'Amabile* and *L'Appassionata*,† and are well worthy of a place in the Set of Six Studies, which now form a part in every pianist's education—at least in Germany and England. M. Billet played both the studies at his first concert.

Signor Piatti's exquisite tone and perfect execution found good scope in the delicious *Air Varié* for piano and violoncello of Mendelssohn (in D major). The "great little Italian" was cheered to the echo, both before and after his performance.

The Misses Cole sang charmingly, and were deservedly encored in Mendelssohn's duet, "I would that my love could silently flow." Mr. Walter Cecil Macfarren accompanied the vocal music in a most able and effective manner.

At the next and last of the present series of concerts, M. Billet has announced a rich and varied selection—Dussek's *Elegy on the Death of Prince Ferdinand*, will be heard by every amateur with delight. M. M. Sainton and Piatti will both exhibit their admirable talents in the former, in a Sonata of Haydn, the latter in the *Sonata Duo* of Mendelssohn, in D major.

* At Chappell's, Bond Street.

† From "Classical Practice"—Mr. Coventry's interesting selection of *chefs d'œuvre*.

THE ROYAL ACADEMY.

It is not often we edify our readers with extracts from the debates in the House of Commons, but we think few will be dissatisfied at being enabled to refer at leisure to the following conversation, which occurred on Tuesday, the subject being one so nearly connected with the interests of art.

"THE ROYAL ACADEMY.

"Mr. Hume moved for an account of the receipt and expenditure of the Royal Academy in each year since 1836, and a statement of the amount appropriated in salaries, pensions, &c. He was induced to do so by an intimation which the noble lord at the head of the Government had given of his intention to propose a vote of money with the view of providing for the accommodation of the Royal Academy. In a former year he had submitted a somewhat similar motion, stating that, as the time was approaching when the Royal Academy must be removed from the National Gallery, it was proper to know what were the resources of the Royal Academy. The right hon. baronet the member for Tamworth (Sir R. Peel) and the noble lord (Lord J. Russell) voted against that motion. A committee, appointed on the suggestion of the Government, had recommended that the whole National Gallery should be devoted to a national collection, and the Royal Academy be removed. It had been stated in evidence before that committee that in 1836 the Royal Academy possessed funds amounting to £47,000. The National Gallery had cost £96,000. The Royal Academy, which occupied it free of rent, was the only body of a public or private character in London that had refused to admit the public gratuitously to their exhibition after the lapse of a certain period: in gratitude they might have so admitted the public for a month after the admission by payment ceased. The effects of affording the public opportunities of cultivating an acquaintance with the fine arts had been most beneficial. No country could boast of possessing such a collection as that at Hampton Court, where people, instead of spending their time in public-houses and tea-gardens, went to the number of 500 or 600 in a summer's day to enjoy themselves; and, to their honour be it said, it never happened that the least damage was done. (Hear, hear.) He would not agree to vote a single shilling for the Royal Academy till it should have been seen what funds they had of their own applicable to the purpose to which the noble lord had referred. Founding on calculations made in 1836, they ought by this time to have realized £100,000 from exhibitions. A general rule, sanctioned by the Sovereign, allowed them to accumulate £20,000, the interest being appropriated to pensions. But, whatever the funds were, the house had a right to know their amount before a claim was made on the public purse.

"Lord John Russell had frequently had occasion to object to returns of the description now moved for; and, when the house had once, late at night, sanctioned a similar motion, the right hon. baronet the member for Tamworth had, in conjunction with himself, succeeded in inducing the house to rescind it. He did not see on what ground the hon. gentleman could propose such a motion. The hon. gentleman might maintain the opinions he did maintain; he might say that the Royal Academy was a body not calculated to promote art; that it ought not to be allowed accommodation in a building raised at the public expense; that it was a mistake to give it accommodation in Somerset-house; that Sir Joshua Reynolds and all the great artists whose names were associated with its history were mere daubers. (A laugh.) All that might be maintained; but how the hon. gentleman thought it was to be maintained that the House of Commons might require returns of the amount of money obtained from exhibitions, it was hard to understand. They might as well make inquiries relative to any other exhibition. They might ask Madame Tussaud, for example (laughter), how much she received.

"Mr. Hume.—If you gave her a house I would. (A laugh.)

"Lord J. Russell was ready to admit that if George III. and his Ministers had afforded accommodation for the exhibitions on condition that the Royal Academy should render an account of all they received, there would have been a perfect right to turn them out on a refusal to render such account. But if it was arranged that the Royal Academy should have rooms in Somerset House or the National Gallery, that did not confer a right on the House of Commons to demand an account of what the Royal Academy received. The money was money received, not from the public, but from the exhibitions. Rooms were given to the Royal Academy, but the pictures were the property of the artists. It was a matter for the discretion of the Royal Academy to admit, or not to admit, the public, for some period gratuitously, and he regretted that they had not done so; but Sir M. Shee had told him they were apprehensive that many valuable pictures might be injured and many miniatures stolen. He (Lord J. Russell) believed that they were wrong in coming to that conclusion, and that the gratuitous admission of the public would be as safe as their admission on payment of a shilling. Neither the Government,

however, nor that house, had a right to say to the Royal Academy, 'These pictures, the productions of your own skill and knowledge of art, the source from which you receive your income, you must show for nothing; and if they are injured or stolen you must take the risk.' If the house were of opinion that no grant of money ought to be made for the purpose he had stated on a former evening, the Royal Academy must continue to exhibit the pictures in the present place till the Crown and Parliament took it away from them. But the fact of the pictures being exhibited in the National Gallery gave the house no right of inquiry into the private emoluments of the Royal Academy, their expenditure on the school of art, or the sums devoted to the payment of pensions to widows.

"Mr. Ewart seconded the motion. So long as the Royal Academy remained in the private building given them by George III. they were a private body; but when a national gallery was provided them by the country, that moment they became a public body responsible to the nation. The Chancellor of the Exchequer had given notice of his intention to apply for a grant of public money in order to give them another building, and this was another reason why this motion should be agreed to. But when they were asked to account for their money they said they were a private body, and when they wanted a new building they were a public body. One of the legs of this great Colossus stood upon public ground and the other upon private monopoly. (Hear, hear.) About 15 years ago the funds of the Royal Academy amounted to £47,000, and he should think that by this time they nearly reached £100,000. He wished no ill to the Royal Academicians, and of course should not think of attempting to cast a slight upon Sir Joshua Reynolds; but the house should remember that Sir Joshua Reynolds made the Academy, and not the Academy him. He was sorry to see that the noble lord at the head of the Government had left the house, but, in the absence of better reasons than had been advanced by the noble lord against this motion, he should certainly give it his support. (Hear.)

"Mr. Banks said, if he were prepared to advance one shilling of the public money to the Royal Academy he should support the motion (hear, hear); but, as he was not prepared to do so (and he was surprised that it should enter into the head of the noble lord to make such a proposition under existing circumstances), he should hesitate before giving his vote for the hon. member for Montrose, because it appeared very doubtful whether this institution was to be considered as a private or a public body, and he was fearful of doing that which might be regarded as a precedent for investigating into the funds of private institutions. It was unfortunate for the character of the Academy that they had refused to throw open the institution at certain times to the public free of expense; as for the apprehension that the miniatures might be abstracted, it was at once trifling and absurd. (Hear, hear.) For himself, he wished to see the institution removed as soon as possible, and, if they chose to be considered as a private body, with all the benefits of privacy, let them build a chamber for themselves. (Hear.)

"Mr. Hawes asked the house to review the history of the Royal Academy. It had been established by George III., who granted them a charter, and gave them rooms in Somerset-house for the exhibition of their works. All those rooms had been since surrendered to the public use, and in consideration of that surrender they had had other apartments granted them in the building at Charing-cross. Now, did that make them a public institution? (Hear.) Did it bring them within the jurisdiction of Parliament? He contended that it did not. If the Royal Academy had ever had a single farthing granted by that house, he admitted that Parliament would have a right to inquire into the appropriation of the funds; but that was not the case. Here was an institution which had raised a school of art which was an honour to this country and to Europe; it had obtained funds entirely by its own exertions and its great abilities; and surely they had a right to expend their funds as they pleased. It was only within the last few years that that house had made the smallest advances for the purposes of art; but this Academy, without the aid of Parliament, had done so; it had established schools for instruction in the arts, it had sent artists abroad, and had conferred pensions upon the widows of artists who in their efforts to raise art had not been enabled to make provision for those that they left behind them. Such was the expenditure of the fund, and such was the fund Parliament proposed to inquire into as if it were a public institution. The result of the inquiry he was convinced, would be to the honour of the Academy; but it could not lead to any public advantage, inasmuch as the public had no control in the matter. (Hear, hear.)

"Sir B. Hall could not agree that the funds of this institution had been entirely acquired by their own private exertions. The fact was that they were derived from payments made by the public for seeing pictures, which certainly did emanate from the artists, but which were exhibited in a building belonging to the public. In his opinion, the Academy had shown its illiberality in refusing to allow the admission of the poorer classes to the exhibition during certain days of the week; and when the question came for a grant of public money to enable them to erect a

building, he should concur with the hon. member for Dorsetshire in most positively objecting to it. (Hear, hear!) As for the Royal Academy sending artists abroad, it amounted to very little, not above 23 or 24 having been sent abroad since the establishment of the institution.

"Mr. Henley thought it had not been satisfactorily explained whether this was truly a private or a public body. He would inquire whether the rooms in Somerset House were granted to them in perpetuity. If not, by whose sufferance did they hold the present building? Who paid for the repairs of the building? He believed it was not repaired by the Crown, but out of the general revenue of the country. They held it by the sufferance of the public; and so, holding that building free of expense, they were enabled to accumulate their funds. The Chancellor of the Exchequer had given notice of his intention to ask for a vote of public money for this very body; but, certainly, before coming to a decision upon that point, he should like to know what position this *quasi* public body was in, and what was the state of their funds. (Hear!) Upon the whole, it was a very mixed question, and though he might have been inclined to lean to the other side, but for the announcement of the Government that they were going to ask for a public vote, he should, under present circumstances, support the motion.

"Mr. Newdegate looked upon the Royal Academy as a private body, which had had certain facilities afforded them by the public, and he could not see what right Parliament had to require a return of their funds—the proceeds of their own industry—with the view of disposing of them, for that was what the motion amounted to. If it were thought desirable, let them turn the Royal Academicians out of the present building, and let them erect one for themselves; but it was a gross injustice to insist upon their making returns similar to those which were exacted under Schedule D.

"Mr. P. Howard did not think that the possession of a charter necessarily made the Royal Academy a public body, since there were numerous companies purely private that had charters. He should oppose the motion, and must say that he thought it very ungenerous to lay so great a stress upon a very small gift to those who so essentially contributed to the gratification and elevation of the public taste. Considering that mere house-room was the only boon which the nation had ever given to the artists of England, he thought it would be taking a most ungenerous advantage to require from them in return a statement of their income, which had been derived not from the public purse, but from the generosity of private individuals of taste. He asked the house not to forget the well-known lines of the poet Prior, which were as philosophical as they were trite and true:—

"If I owe Jack some obligation,
And Jack immediately think fit
To publish it to all the nation,
Sure Jack and I are more than quit."

"Mr. Hume said it was evident the hon. member knew nothing about the matter. (A laugh.) He would tell the hon. member, however, that when the Royal Academy were anxious to obtain public assistance they came before a committee of that house and showed their accounts without hesitation or scruple. They said, 'We have received up to this period only £47,000, and have, consequently, not the means of erecting a building for our accommodation; give us, therefore, a portion of the National Gallery for that purpose.' It was upon that plea that their request was granted. (Hear, hear.) The hon. gentleman the Under-Secretary of State for the Colonies, in his simplicity, did not seem to know the difference between money and means. He begged to remind the hon. gentleman, however, that the Royal Academy, though they had received no public money, had been for many years in possession of a building equal to £3,500 a year, for which they paid nothing. A committee of that house last session had unanimously recommended that the Royal Academy should be removed from that building, in order to make room for the pictures of the National Gallery. It was stated by Mr. Spring Rice, when the Academy first obtained possession of the building, that they were to retain it only until the public required it. Let them remove and build a house for themselves, and he should not care a whit about their accounts. (Hear, hear.)

"The house then divided. The numbers were—

"For the motion	...	...	19
"Against it	...	...	47
"Majority against it	...	...	—28."

The *Times* of Wednesday devotes a third leader to the Royal Academy, which, as it expresses our own sentiments in much more forcible language than we could use, we quote entire, as a pendant to the above.

"The public is at length favoured with an announcement of the

Ministerial plan for adjusting the differences between the nation and the Royal Academy. The curious structure that crowns 'the finest site in Europe,' and which has for some dozen years been devoted to the impossible experiment of reconciling the general interests of art with the particular interests of an exclusive society of artists, will be released with all convenient speed from the performance of this divided duty, and be appropriated solely to the reception of the national collection. In the interval that must elapse before this desirable change can be effected, the overflow of the National Gallery beyond its present too narrow limits will be received into Marlborough House, where the Vernon pictures and any others that through the patriotism of individuals, or the liberality of Government, may become the property of the nation, will possibly be seen to advantage. The banished Academy will be compensated with a grant of public money for the purpose of providing itself with another habitation. Such is the substance of Lord John Russell's answer to Mr. Ewart, in the House of Commons, on Monday night.

"We purposely ignore Mr. Hume's motion for an account of the Academy's receipts and disbursements, because that account cannot be demanded without conceding the Academy a public position which it ought not to hold, and which it has itself repudiated. It may be true that this society has played a double part to suit its own purposes, presenting its private mask to all public interrogators, and inflating itself to national dimensions whenever there was a question of national aid. But this Protean policy on the part of the Academy, so far from affording ground for similar conduct on the part of its opponents, should make them all the more steadfast in their own position. It should never be forgotten that the Royal Academy is a private society. As such, it is independent of public control, and its finances are not amenable to public audit. But for the same reason it has no claim whatever to public support. There is no charter here either expressing or implying a responsibility of any kind. The Academicians, with singular prudence, have always declined an honour attended with such inconvenient obligations. It would be, therefore, most unwise to invest them now with a character which they might, perhaps, be willing to play for the nonce, but which they would undoubtedly discard at the first suitable opportunity.

"The Ministerial arrangement, in so far as it recognizes the paramount importance of the National Gallery over the Royal Academy, and promises to restore to the former the building designed for its exclusive use, is entirely satisfactory; in fact, it concedes all that we have asked. But, inasmuch as it goes further—admits the Academy's claim for compensation, recognizes its public services, and proposes to endow it with a grant of public money, we, in common with the majority who spoke last night, are compelled to withhold our approval, at least until some better case is made out for the Academy than any which has yet been advanced.

"The right, if any there be, of the Royal Academy to the use of a public building, rests upon no better foundation than an implied promise alleged to have been made by George the Third. The conditions upon which the apartments in Somerset House were originally bestowed are nowhere expressed; but it is asserted that his Majesty, when he gave up his palace of Old Somerset House, stipulated that a sufficient space should be allotted to the Academy in the new building. If such a stipulation were made, it is to be presumed that some evidence of it exists, and the public may reasonably demand its production before their money is given away to a private society. If, on the other hand, no such evidence can be produced, and the advocates of the Academy can prove nothing more substantial than the vague understanding supposed to have existed between two parties whose testimony cannot be obtained, it seems but reasonable that the public should decline an obligation so ineffectually imposed, and remit the applicants to such other remedies as their original private relations with the Sovereign may, in their own estimation, afford.

"The case against the Academy, however, does not stop here, nor rest solely upon an objection which, as it might possibly raise a disagreeable discussion, the Academy have perhaps thought would not be insisted on. Assuming the implied promise, the alleged understanding, and the original rightful possession, there remain other questions to be decided, of equal importance to the validity of the Academy's claim. These questions concern the

amount of benefit which our Gracious Sovereign's grandfather intended to confer, and the duration of the occupancy he intended to secure. Was it part of George the Third's design that the Academy should be housed, and therefore, in effect, supported at the public expense for ever, and should be invested with perpetual succession to any and every public building which might be devoted to the service of the arts? For 70 years the Royal liberality has enabled the Academy to live rent free, and the money value of that gift cannot be estimated at less than £140,000. During all that time the public have been paying the Academy for admission to their own buildings; and it was confessed by the President and Secretary, 14 years ago, that the annual receipts from this source, and the sale of catalogues, amounted to £5000. This was before the removal of the Academy to the National Gallery, since which time the profits have considerably increased, and may now be set down at £7,000. Add to this that the society had accumulated in 1836 the sum of £47,000, which is said to be now more than doubled:—and we arrive at the conclusion that, however munificent may have been the design of its Royal founder, and however large the expectations of the original members, that design and those expectations have been fully realized—so far as money can realize them—and the society cannot reasonably complain at being left at length to its own resources. It might perhaps have been necessary for this bantling of the arts to be nursed in a public cradle, its first tottering steps guided and supported by Royal leading strings, and its infant efforts heralded by the highest authority; but after a lapse of 70 years it may be supposed to have reached some sort of maturity, and to have attained at least the academic standard of vigour. If not now, when will the Academy be able to go alone?

"These statements may, perhaps, induce our readers to think that the Ministerial proposal, so far from being a decision of the point at issue between the nation and the Royal Academy, only raises another and more important question, which it behoves Parliament and the public to decide. Are we to have free trade in art as in all other pursuits of a kindred nature; or is there something exceptional in painting and sculpture, so as to render Government patronage necessary to their maintenance and development? If the latter, is it expedient to delegate the duties of maintaining and developing the arts to a particular society, invested with exclusive privileges for the purpose, but without any public responsibility; or is it better to perform those duties directly under the same control and with the same publicity that watch and control all other public acts? It is obvious that the decision of this matter involves an inquiry, not only into the conduct of the Royal Academy, but into the very nature and constitution of all academies for the promotion of the arts. Such an inquiry we are not indisposed to make when a fitting time arrives: at present it is enough to protest against the installation of the Royal Academy in another building at the public expense."

We shall continue to watch progress. Meanwhile the motion of Mr. Hume—"Old Joe," as *Punch* calls him—although negatived, has been of essential service in provoking a discussion which has incited public curiosity to ask the Royal Academy a few plain questions, that, we imagine the Royal Academy will find it somewhat awkward to answer, without equivocation and shuffling. Sir Martin Shee's objection to admitting the public to the annual exhibition of new pictures, without fee, is as amusing as it is complimentary to the nation.

THE GENERAL THEATRICAL FUND.

(From our own Reporter.)

THE annual dinner of this charity took place on Monday, at the London Tavern, and was worthily presided over by Mr. Webster, the well-known lessee of the Haymarket Theatre. About 200 gentlemen assembled to do honour to the occasion, and there were nearly an equal number of ladies present in the gallery.

The usual toasts having been proposed and honoured, the

chairman gave, "the Army and Navy." The latter branch of the united services was responded to in a very appropriate and effective manner by

Mr. T. P. Cooke, who said that he had been so accustomed to use the language of others, that he felt his deficiency when thrown upon his own resources. He felt that he was placed in a false position in being called upon to respond to such a toast, as he could not suppose that there were not officers of the navy present, upon whom the task which he then fulfilled would more properly have devolved. He rapidly and in modest terms reviewed his life as a sailor, and concluded by saying, that whether on the deck of the vessel or on the boards of the theatre, he had, to use the words of Nelson, always endeavoured to do his duty.

Lord Eriest Bruce responded in brief and appropriate terms, to the toast of "The House of Lords and the House of Commons."

The Chairman then announced that he had arrived at the main business of the evening, which was to propose "Prosperity to the General Theatrical Fund," one of the most excellent and deserving charities that graced the land in which they lived. With prosperity to the institution, he coupled in eulogistic terms, the name of Mr. Buckstone, who held the strong box, and provided the wherewithal to support the decayed members of the time-worn theatrical profession. He then proceeded in clear and concise terms to state the results of his experience as an actor and manager, to show the unsubstantial and precarious character of a theatrical life—the number of aspirants as compared with those who achieve success, and the great difficulties to be encountered, and the talents and industry required, before the rewards which the stage presents are secured. In language replete with classical and dramatic quotation, he vindicated the character of the actor from the charge of improvidence, and in support of his views on this subject, he quoted the cases of Garrick, Quin the epicure, Smith, Moody, King, Lewis, Mrs. Siddons, John Kemble, and, in the olden time, Shakspeare himself.

Mr. Buckstone, according to annual custom, and as treasurer to the institution, acknowledged the toast. His statement was a very appropriate one, conveying all the necessary information with respect to the position of the charity, in brief and well-chosen terms. Yet, somehow or another, the familiar tones of the comedian's voice created quite as much merriment as what he said claimed attention. Even the preliminary "Gentlemen" was followed by a burst of laughter. He stated that the invested capital of the charity now amounted to £5,300; that there were five annuitants receiving £30 each, and that this year £30 had been returned to the widow of a deceased member. Their members now numbered 112; and though they possessed a respectable income, he reminded the company that they might soon have a large family to support. He could see that all around him had come there in the spirit of that great knight, Sir Roger de Coverley, who continued to keep his old pad with great care in his stables, "though he had been useless for several years." (Cheers and laughter.)

Mr. Sheriff Nicoll having responded to his health, which was proposed by the Chairman,

Mr. C. Dickens then congratulated the company upon the very agreeable way in which they were spending quarter-day—a day not always devoted to such pleasing associations or such festive pursuits. He congratulated them on the continued prosperity of the fund, and on the constancy with which its members continued to contribute to its resources. He never went to any of the smaller theatres, such a theatre as he was

at lately, where no particular piece appeared to belong to any of the great headings in the bill, and where the principal sailor fought a combat with any person he met who might happen to be possessed of a sword—(a laugh)—he never went to such a theatre without having an increased sense of the constancy of those who continued members of the fund, and he believed that in that respect they set an example to the members of more lauded professions. (Cheers.) Coming to the toast which he wished to propose, he would not express the regret he felt that it had not fallen into better hands; for to tell the truth, he was glad that he held it in his, as it gave him an opportunity of rendering respect to a gentleman to whom the fund was much indebted. He then in highly eulogistic terms, and amidst the warm applause of the company assembled, proposed the health of Mr. Webster, whom he described as never behind the requirements of the public, as the encourager of the English drama, as not only employing the largest number of actors in the kingdom, but as honourably distinguished by the punctuality with which he remunerated their services. For 13 years he had fought manfully a stand-up English battle, not only against rival managers belonging to his own country, but against French, Swedes, Italians, and had encountered all sorts of strange animals—lions, tigers, bears, and even nightingales. (Laughter.) Mr. Dickens concluded a humorous speech by inviting the company to drink Mr. Webster, their chairman's, good health, which, it is almost unnecessary to say, they did in a very hearty manner.

The Chairman returned thanks, and various other toasts succeeded, to which Mr. Dickens, Mr. Stone, Mr. Brewster, and other gentlemen responded.

During the evening the Secretary announced a long list of subscriptions, amounting altogether to the sum of £400 and upwards.

The proceedings of the festival were greatly enlivened by the performances of many of our best known and most admired vocalists gratuitously offered on the occasion. Mr. Toole officiated as toastmaster.

The musical arrangements were under the able direction of Mr. Balfe, who presided at the piano. The vocalists were—Miss Dolby, Miss Lacombe, Miss Williams, Miss Messent, Miss Ransford, Miss Rainforth, Master Sloman, Mr. Land, Mr. George, Mr. Dawler, Mr. Smith, &c. Mr. Chatterton performed a solo on the harp.

A SKETCH OF THE PHILHARMONIC.

THE following, from the *Lady's Companion*, is a specimen of a certain style of writing which obtains largely in the present day. It reminds us not a little of Theophile Gautier, and other French *feuilletonistes*, when, with *nothing* for a theme, they are compelled to manufacture an article of twelve columns:—

"MUSIC.—A SKETCH OF THE PHILHARMONIC.—There are few things more interesting, in the London season, than the gathering of the Philharmonic Society on its first rehearsal day. The sight of the members of that renowned band, numbering first-rate musicians among them, the very *rigipini* being men of talent; the several well-known faces, re-appearing with one more year's shadow of age, but with still ripened skill and added respect; the friendly greetings among themselves; the reunion; once more to enjoy together the highest productions of their glorious art, executed in the highest perfection, is in itself pleasant. Among the audience, too, we recognise many a face well known to us, associated with music; some of its best judges, its fondest lovers, as well as being noted for individual attainments and excellence in arts of their own. Now a literary head, teeming, we know, with many a thought, suggested, aided, developed, perhaps, by the sounds heard in

that room; now a countenance bringing to our mind the richest resources of comedy, while it assumes gravity in listening to an *adagio* or *andante*; now another, with deep-cut lines bespeaking the face accustomed to illustrate the emotions of tragedy, relaxing and unbending beneath the influence of a *scherzo* or *allegro*; now some artist's eye, full of glorious imagery, hints of which may haply spring from the lovely poetic delineation of the "Pastorale" or the "Moonlight Sonata," successively present themselves; for men distinguished in divers professions—the author, the actor, the painter,—all take delight in haunting the Philharmonic rehearsal room. Another circumstance which gives a peculiar charm to these meetings of a society essentially composed of musicians convened for the enjoyment of music, is the sight of those great veterans in the art, whom time has transformed into listeners in that very circle where they themselves were once among the most distinguished performers. They form scarcely less a proud ornament of the room, in one capacity, than in the other. We behold with reverence the soul that gave animation to that time-touched frame, still revelling in the art it loves; we see the face still lighted with the enthusiasm which erst informed the fingers; we look upon the forehead that in its smooth season had well nigh the graces of a young Apollo, now furrowed, but yet beaming with the reflex of the beauty within—the glories of his divine art; we watch the hand that rests on the back of the next seat, wrinkled, but white and shapely, and remember well the unequalled *legato* for which it was once renowned, and think how fully it has earned a right to be reposing there, softly marking the measure which formerly it interpreted. Then enters the "Ruler of the Spirits" of the orchestra. He is greeted with the earnest though quiet tapping of bows on the backs of instruments, or on the ledges of desks—an emphatic mode of greeting peculiar to performers, and with the gentle clapping of palm usual with lovers of music—who think a great noise nowise necessary in the expression of approbation. There is interest in the despotic sway he exerts, marshalling those potent geniuses to 'do his spiring gently' what an imperial wave of the baton over his head when he would invoke a *fortissimo*; with what a sweeping rush of it he commands a *crescendo tutti*! And how expressive the intimation of the left hand—perfectly Italian in its eloquence of gesticulation—when he would have the delicacy of a *piano*!"

The "great veterans" are Messrs. Griffin, Ayrtton, Burrows, Neate, &c. But the elaborate sketch of "him with the white hand," is no less a personage than John Cramer—"Glorious John" himself. We learn, from the insinuation of our eloquent cotemporary, that the "Moonlight Sonata" of Beethoven is an orchestral composition. We were not aware of it.

MADAME ANNA THILLON.

[THE following rhapsodical effusion appeared lately in the columns of the *Toulouse Epingle*, apropos of the charming Anna Thillon in the character of Lucia in Donizetti's opera, *Lucia di Lammermoor*. Setting aside the inflation of language and eulogistic extravagancies so abundantly exhibited in the article, the reader may glean therefrom a quantum of truth, more especially as he must be already acquainted with the graces and accomplishments of the fair artist. The article, for its own sake, is worth the preservation.—ED. M. W.]

It was the Lucy of Walter Scott and of Donizetti which was revealed to our wondering senses. It was the virgin-dream of the poet with her pensive and feminine softness. We beheld the very auburn locks of poor Lucy, nay the very smile which had fanned the love of Edgard! Never was the character better realised or made more vivid. A larger crowd than usual was collected together at the bidding of the graceful and charming Anna Thillon. It has been frequently said that Lucia was the great triumph of the artist, since nature had placed her birth exactly in those lands of mist and storm where her elder sisters who interpreted the character had never been. But let us hasten to the performance—we shall assist at the magic conjuration of the tenderest of lovers and of the most unfortunate of brides. The audience were panting with anxiety, trembling with enthusiasm. As has been said

by a contemporary, Madame Anna Thillon makes her personage when appearing before the public by her look, gesture, and the carriage of her person, no less than in her voice, style and method of singing; she enchains her hearers. This look is in fact the touchstone of the true and great artist.

I do not exaggerate, but in the representation enthusiasm had reached its utmost height; it expressed itself—from time to time, in loud cries of bravo and clapping of hands.

It is but just to say, that Marie excellently supported Madame Anna Thillon, and by the side of the great artiste he felt perfectly at his ease; he displayed vigor and energy, and was on several occasions received with cheers.

The most remarkable portion of the performance was the Fountain Scene, where the interchange of love vows takes place, before the protecting nymph of lovers, in the tenderness and delicacy of which the genius of the composer seems to have entirely centred. This scene produced a magic effect on the audience. We could say as much of the scene of the malediction, in the second act; after which the two artistes were recalled, amidst the most enthusiastic applause, while showers of bouquets were rained on the stage from all parts of the house. Never did I witness a more perfect *furor*.

The histrionic qualities of Madame Thillon showed themselves more particularly in the scene of madness; her acting was so natural, so overpoweringly truthful, that she made my very hair stand on end.

Madame Thillon is a thorough comedian, and when she leaves us, to reap other crowns, it will be like a splendid luminary which has suddenly disappeared from the sky. It will leave a blank and many regrets, which it is impossible to avoid! God is great.

FREDERICK G.

DRAMATIC INTELLIGENCE.

ST. JAMES'S.

FRENCH PLAYS.—The performances of the company of the Opéra Comique terminated on last Friday week, with the *Diamans de la Couronne*, by Auber. We have had frequent opportunities of remarking on the merits of the principal performers; we shall, therefore, merely record the fact, by stating, that this was one of the most brilliant nights of the season, both on account of the intrinsic merit of the attractions presented, and the great concourse of spectators, anxious to profit by this last opportunity of hearing their favourites. Mdle. Charton was as usual hailed with tumultuous applause, and on being recalled after the opera, was literally covered with bouquets and wreaths. It must be confessed, she never sang better than on Friday last, and was admirably supported by Mdle. Guichard, and by Messrs. Lac and Chateaufort. The second season of the Opéra Comique is now over, and the manager has, we hope, every reason to feel satisfied with the success of his undertaking. If he be as content with the patronage which he has received, as we have every reason to be with the fare which he has provided for our entertainment, he will have reaped a rich harvest both of profit and honour. If ever manager deserved well of the public, Mr. Mitchell has done so; he has given us certainly the best operas—he has spared no expense in their production—and his *troupe* has been as good as any that could be produced out of Paris. His orchestra has been excellent, and scenery most appropriate. On the whole the company was stronger than it was last year, with the sole exception of M. Coudere, whose absence we deplored; but in his place we had M. Chollet and M. Lac,

who, combined, more than counterbalanced the loss we sustained. Mdle. Charton was again the *prima donna*. This lady has secured the good-will and admiration of the English public, by her lady-like manner and her talent quite *hors ligne*. Her vocalization is perfect, her manner of phrasing correct, and her intonation faultless. More especially in rapid passages her execution excites our astonishment by the neatness and distinctness of her utterance, and the *aplomb* and certainty with which she throws off the most daring flights and most dangerous intervals. As an actress she has made much progress; she has acquired confidence, and now displays considerable energy, and a true sentiment of the pathetic. Few actresses have possessed to such an extent the secret of predisposing the public in their favour, and captivating their attention by her modest and unassuming demeanor. In Mdle. Guichard we have had perhaps the best of *Dugazons*. Both her acting and singing deserve especial commendation; she is a great favourite, and by her talents has contributed much to the success of the performances at the St. James's. Mdme. Mancini also deserves a word of praise, as a careful actress and excellent duenna. Neither must we forget Mdle. Cotti, who displayed considerable talent in the part of Georgette, in Halevy's opera *Le Val d'Andorre*. We shall now turn to the men, and first we find the ever-green, inimitable Chollet. M. Chollet's line is principally the comic, and in such parts he is superior to any singer now on the French stage. In serious parts his voice does not always answer to his intention, but he possesses so much art in the management of it that we scarcely perceive the defect. He is an excellent actor, and we hope that this will not be the last time of his coming among us. M. Lac made good progress during the season, and, in the present dearth of tenors, may be considered as an acquisition. His voice is good and his acting appropriate. Of M. Killy Leroy we cannot say much good, and leave him to his fate. M. Chateaufort is one of the best actors of low comedy we ever saw; his presence on the stage is marked by shouts of laughter, and his singing is well adapted to the parts which he represents. M. Buguet is also a good actor, but, perhaps from a stubborn memory, is apt to forget his part; we advise him to do his best to avert this defect. In the part of the porter of the convent, in the *Domino Noir*, we should not wish for a better actor, but in others he has not come up to that standard. M. Nathan promised more than he has kept; his voice is good, but he too often sings sharp. The chorus has been better managed and drilled this year, and have consequently been more effective; the orchestra, under the direction of M. Hanssens, was all that could be wished. The greatest care has also been taken in the decorative and scenic department. On the whole we consider that we have every reason to be satisfied with the manner in which the manager has redeemed his pledge to the public, and we hope that he will find sufficient inducement to continue his efforts.

After Easter the theatre will open with comedy and vaudeville. Some of the first actors of the French stage have been engaged, and a variety of the best pieces of the modern *repertoire* are underlined for performance. Among the engagements we may mention the names of Madilles, Denain and Nathalie, of the Theatre Français, both well known to the English public, and those of Messrs. Regnier and Lafont, old favourites, and M. Samson, who combines the talents of an actor and author, and has as yet never appeared in London. The principal pieces promised are *Bertrand et Raton* and *La Camaraderie*, both five act comedies, by Scribe; *L'Ecole des Vicillards*, *Un Naufrage*, *Ma femme et ma place* by Samson; two proverbs by Alfred de Musset, the most elegant of modern

French writers; *Gabrielle*, by Emile Augier; and *Les Demoiselles de St. Cyr*, by Alexander Dumas; also *Le mari à la campagne*, and a host of other novelties, too numerous to mention. The after season will open with Scribe's *Bertrand et Raton*, in which M. Samson will play the part of the Count Bertrand de Rantzau. We had forgotten to mention the names of Madlle. Brasseur, from the Palais Royal, Madlle. Avenel, from the Odéon, and Renaud, from the Vaudeville, as having accepted engagements. Madlle. Rachel will close the season; of her we say nothing, the name is sufficient.

In opera, M. Mitchell has produced *Le Val d'Andorre*, *Zampa*, *Le Caid*, *Le Postillon de Lonjumeau*, *Le Roi d'Yvetot*, *Le Maçon*, *L'Esclave du Camoëns*, all new to this country; he has also given *Ne touchez pas à la Reine*, *Le Domino Noir*, *Les Diamans de la Couronne*, *La Dame Blanche*, and *Le Maître de Chapelle*. We have no doubt that his selection of comedy will be equally judicious, the samples given being of the best quality, and we do not doubt of his success.

J. DE C.—

PROVINCIAL CORRESPONDENCE.

MUSIC AT MANCHESTER.

(From our own Correspondent.)

HALLÉ and ERNST gave the third of their delightful series of concerts on Thursday, the 21st inst.; the room was as full as ever, and the audience as attentive and enthusiastic. The programme was more varied, and on a different plan, as will be seen by a reference to it; the greatest work being given last, instead of at the beginning of either first or second part:—

PART I.—Quartet (No. 76, in D minor), two violins, tenor, and violoncello, *Haydn*. Song, "The First Violet," Miss Kenneth, *Mendelssohn*. Andante con Variazione (from Sonata in F), pianoforte and violin, *Mozart*.

PART II.—Quartet (in B minor, Op. 3), pianoforte, violin, tenor, and violoncello, *Mendelssohn*. Canzonet, "An Chloe," Miss Kenneth, *Mozart*. Grand Sonata (in C minor, Op. 30), pianoforte and violin, *Beethoven*.

We noticed several new visitors at this concert, including some keen lovers of music from Bury and other neighbouring towns— attracted no doubt by the celebrity of the executants—and we found also the usual great charm of these concerts in the evidently deeply interested and delighted auditory. Every one looks animated, pleased, and excited. The opening piece was a quartet for the four-stringed instruments (by the same performers as at the last concert), *Haydn* in D minor; and an excellent example of his particular school it was; the performance being distinguished by the same remarkably acute perception and thorough appreciation of the composer's intentions, with the same talent and power of giving them effect that we have before praised so highly. The first movement (allegro) was very charming; the andante still more so; it got warmly applauded. The minuet was knocked off in that rollicking style that its character demands; it almost borders on the vulgar, but the playing of Ernst and his colleagues gave refinement to it. The next instrumental treat was the andante, with variations, from *Mozart's* Sonata in F—an example from another of the great masters, and most exquisitely rendered by Ernst and Hallé; the aplomb and certainty with which these two artists play together is truly marvellous, to say nothing of the delicacy and beauty of their performance.

The interest seemed to increase as the concert proceeded, for the second part opened with a pianoforte quartet of *Mendelssohn's*—that is, one with three-stringed instruments and pianoforte—the one in D minor (Op. 3). If Op. 3 means the third of *Mendelssohn's* Chamber compositions, or even the third composed of his quartets, it is the more marvellous that in so early a work its gifted author should have displayed such talent, taste, originality, and fancy. The first two movements are very beautiful, abounding both in the sweetest melodies and fullest harmonies; they alone would prove *Mendelssohn* to be the composer, on whom the mantle of *Beethoven* was worthy to fall. In the scherzo he makes a remarkable unison with the three strings—violin, tenor, and violoncello—

accompanied by the pianoforte. (Here Hallé surpassed all his former achievements.) The second movement (the andante) is very lovely. Lidel had the gratifying notice of a general murmur or whisper of applause after his fine delivery of a solo or obligato passage on his violoncello; and the entire performance was marked by repeated bursts of subdued "bravi" from enraptured listeners, as well as by rapturous applause at the close of each movement; they were too long to encore (or to repeat, if encored, many of them), but the andante was fairly encored; Ernst, however, merely acknowledged the compliment by one of his expressive and dignified bows. The grand treat of the night, as usual, was a Sonata of *Beethoven's* for the two—Ernst and Hallé; the great one in C minor. Anything more sublime in conception or delivery we never listened to; the composition of such music excites our wonder; its execution by such men as Ernst and Hallé must thrill the coldest or most unmusical hearers; the adagio cantabile is about as near divine as any earthly strain can possibly be. To describe it is impossible; it fills and satisfies the mind to such an extent, that, held breathless almost during its performance, all you can do at its close is to exclaim with wonder and delight.

The grandeur, the immense fertility—the elegance and originality of the melodies—exhibited in *Beethoven's* instrumental works, is certainly beyond that of any other composer. *Mendelssohn* alone seems to approach him in his chamber composition; and this C Minor Sonata is one of the finest of them. Both Ernst and Hallé seemed to surpass all their former excellence—the expression was so beautiful; Ernst's violin in the Adagio was mournfully eloquent; we could almost fancy it endowed with vitality, and that it was the wail of some living thing. The applause was again prolonged and loud. Miss Kenneth made her first appearance at these concerts this season; she was looking very well; she has adopted the Alboni style of dressing her hair, which becomes her exceedingly; she has improved too in her singing, and we commend her taste in the selection of her songs; the only drawback we have to make, is a little unsteadiness still in her tones, and a deficiency of expression, as well as indistinct articulation; these faults she should overcome by all means, as she possesses a voice of excellent quality. The song about the violet is one of *Mendelssohn's* happy inspirations, and would have been more warmly appreciated if the audience could have heard the words so as to distinguish them.

The next is (alas!) the last concert for the season, and takes place on the 4th proximo. We wish we could hear it twice!—should be glad of a dual instead of single ticket, to try.—Meantime we are delighted with your account of the opera openings, and more especially of the *Der Freischütz*, at Covent Garden. How dearly we should like to come and hear poor Weber's master-piece, with such a cast ("Caspar" greatest of all)—chorus and orchestra—the overture, and all those lovely and exquisitely dramatic accompaniments, must be glorious, played by such a band, under Costa's baton! Well! at present we must content ourselves with reading your excellent critiques thereon quietly at home.

(From an occasional Correspondent.)

THE Concerts for the People, which have now extended over six months, have been very liberally supported. The music has been of a popular character; and, as an arena for the productions of our native composers, these concerts have supplied a long-felt desideratum. On Monday last we had an oratorio by a resident professor here, Mr. Glover. *Jerusalem* was first performed here some two years ago, and met with a highly flattering reception. Since that time the Hargreaves Concerts have suspended, and in this much boasted musical city, strange to say, we have at present no regular organised choral society. Mr. Peacock is now, therefore, the only concert speculator we have among us, and certainly deserves much praise for his enterprise and spirit in endeavouring to provide high class entertainments. The Weekly Concerts are also under his management, and are supported by a vocal corps of some fifty voices, all resident in the town; the only occasional star is our English soprano, Mrs. Sunderland; the whole of the orchestral arrangements being in the hands of Mr. D. W. Banks, who has admirable tact for his office. Mr. Glover's oratorio on Monday last suffered in several important particulars. Mrs. Sunderland, who was engaged for the leading soprano, disappointed

the audience by sending, at the eleventh hour, a telegraphic message, to the effect that she was indisposed. This came too late to provide a substitute; therefore the part was omitted, leaving the whole pointless—very like the play of *Hamlet* minus the Prince. An organ accompaniment was the only assistance rendered: hence we must not judge of the work until a further hearing, which we hope will be soon. Sufficient, however, we heard to justify us in anticipating for it a cordial welcome whenever it shall be heard within the sound of your "Bow bells." The author had the distinguished favour of being personally acquainted with the ever-to-be-deeply-lamented Mendelssohn, who, while living, took a deep interest in this young production of Mr. Glover's, and in the kindest manner offered to revise it. I have only just time to say, a very general feeling is now being manifested in Mr. Glover's behalf. About ninety of the chorus here have generously offered their gratuitous services for a performance of *Jerusalem*. Among the number I may name Miss Parry and Miss Shaw—our leading sopranos. Of the results you shall know anon. I am afraid of encroaching on the territories of your regular correspondent, or would just give you a line on the "Gentlemen's Glee Club," which held their annual dress concert on Thursday evening, 21st inst. Mrs. Sunderland was the principal vocalist, and sang most charmingly the whole evening. I send you a programme, but will not trespass further than to observe, that Mr. James Isherwood, son of the never-to-be-forgotten father of the Club, the late Mr. John Isherwood, achieved many laurels deserving of his name; this gentleman is by far the most accomplished vocalist here, he possesses a clear baritone voice, and in his efforts always manifests a most praiseworthy ambition to give energy and point to his music. His conception is just, and in feeling and expression he will bear comparison with any of your metropolitan artists. Apologising for the length I have taken, and promising to drop a mite in your box now and then, I subscribe myself, yours,

S. W.

MUSIC AT SHEFFIELD.

(From a Correspondent.)

WELL knowing that you are ever desirous of hearing of the musical doings in the country, I feel assured that you will give my humble letter a space in your interesting journal. Mr. Saunders, professor of singing, in Sheffield, has given a series of ten grand promenade concerts, *à la Jullien*, during the past season. His band has been composed of all the principal instrumentalists residing in Sheffield. Mr. Saunders has himself conducted. Mr. H. Bell, violinist, was the leader; and Mr. J. S. Booth the pianist. In addition to the band, numerous well known artists from London, Liverpool, and Manchester, have been engaged; among whom we can remember the Misses Williams, Mr. Richardson, Mr. H. Blagrove, Mrs. Sunderland, Mrs. Parkes, Mr. Ryalls, Mr. H. Phillips, and Mr. Thalberg.

The selection of music consisted of many established classical pieces, and the chief popularities of Jullien, Strauss, Koenig, besides many compositions by the conductor, Mr. Saunders. On Tuesday evening the tenth and last of the series was given. The usual concert band was assisted by the reed and brass band of the Third Dragoon Guards. Mrs. Parkes and Mr. Ryalls were the vocalists.

The Music Hall was densely crowded, and hundreds were turned away. The programme contained the overtures to *Masaniello* and *Fra Diavolo*, which were warmly applauded; the "Olga Waltz," "Drum Polka," and "Post Horn Galop," which pleased generally, and were effectively played by the bands. The "Victoria Galop" and "Belle Polka," by Mr. Saunders, which were quite deserving of all the applause they received. Mrs. Parkes and Mr. Ryalls were both in first-rate voice, and were encored in every thing they sung. Mr. Saunders also, in "Lo! the Factotum" ("Largo al Factotum"), received a well-deserved encore. The laughing trio of Martini, "Vadasi via di qua," was repeated three times, so pleased were the audience with its spirited execution. The concert was a long one, not being over till twenty minutes past eleven. Mr. Saunders has announced two extra nights for the 1st and 3rd of April.

AMATEUR

ORIGINAL CORRESPONDENCE.

SEBASTIAN BACH.

(To the Editor of the Musical World.)

SIR,—Allow me through the medium of your excellent journal to make a suggestion relative to a matter which, I am somewhat surprised to find, has been overlooked by those more competent to the task.

It seems to have escaped the notice of the *Bach Society*, that the centenary of that great composer occurs on the 30th of July next. Surely such an occasion ought not to be passed over altogether unmarked; and I trust that there are many professors and organists in the metropolis (to say nothing of those in the provinces), and among them the talented President of the *Bach Society* himself,—I mean Sterndale Bennett,—who would gladly assist in getting up a festival worthy of the occasion.

The arrangements I leave to abler hands than mine; but I may suggest that a grand congress of Organists, both English and foreign, would be an interesting feature; and we should then have an opportunity of comparing our best organ-players with those of Germany and Holland.

I trust that the hint thus hastily thrown out may have the desired effect; but it would be more than useless were it confined to a mere performance by a small body, such as the *Bach Society*. The demonstration ought to be on a scale of grandeur befitting the transcendent genius of the great contemporary of Handel. Take the Beethoven Festival at Bonn, or the Commemoration of Handel at Westminster Abbey, as a model of what ought to be done on the occasion.

I may add, in conclusion, that the period at which the festival would take place will enable provincial organists and professors to attend, and render their valuable assistance in furtherance of the scheme.

Let me again express the hope that the plan will be taken up by our leading composers and performers. If this be done I feel assured that their efforts will be warmly seconded by every sincere admirer of Sebastian Bach, and by none more so than your's truly,

A WEST COUNTRY ORGANIST.

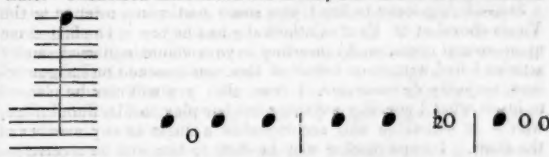
P.S.—How comes it that French Flowers has overlooked so interesting a fact?

Devonshire, March 27, 1850.

FLUTE FINGERING.

(To the Editor of the Musical World.)

DEAR SIR,—Believing the *Musical World* is fond of disseminating anything of interest among its numerous admirers, I have the pleasure to send you a new fingering on the Böehm flute for a note, I think, higher than has ever hitherto been produced on the flute. Nicholson introduced the E flat, but here is the F natural.



I have mentioned the fingering to two or three professors, who all admit it to be a new note. I send it to you, lest any foreigner should claim the discovery.

Your constant reader and subscriber,

March 15, 1850.

W. A. H.

ON SINGING AND SINGING MASTERS.

(To the Editor of the Musical World.)

SIR,—It is the duty of every man to pursue a solid and straightforward course, even though it may be in some respects prejudicial to his interests. But too often men depart from this principle, by screening the few and powerful to the injury of the many and powerless. My late observations on the singing masters of this country have been made from no illiberal or personal motives, but

solely to benefit an evidently disappointed and discontented class of musical interpreters, called singers. And why are they so? Because they frequently place themselves under masters, and find their *natural voices* enfeebled and ungovernable after paying handsomely for their instruction or ruin. This, Mr. Editor, is a fact of nearly every-day occurrence, and it requires an energetic investigation into the causes of the frequent loss of voices. Masters are not responsible for the natural qualities of their pupils' voices; but, Sir, the feeblest voices may be taught to vocalise naturally, and masters have no excuse to offer for bringing out a pupil with an insignificant school of voicing. We all know that a small voice well managed will produce three times the pleasure that a large and better voice would do if badly managed. Masters who *have* the great school of vocalisation can show it by the production of the *feeblest* voice; and if they cannot do this, they are totally incapable of managing the noblest and richest voices. I hold this to be a reasonable doctrine; and if it be so, what becomes of all the singing masters, both foreign and native, in this country? and what are they all about by sending before the public such a host of poor singers, who have neither a good school of vocalisation nor a knowledge of the principles of music, and some are wanting in *head, heart, and grace*. It is often urged that our sons and daughters have inferior voices to foreigners: this idea is, like many others, an English prejudice. How frequently do we hear the inferior voices of foreigners fascinating the public, whilst the superior voices of our vocalists fail in so doing; but the *reverse* of this seldom, if ever, falls to the lot of our countrymen. This tends, in some measure, to show that it is not the *voice*, but the *school* of singing which is defective; and until it be changed, our vocalists must be condemned by the public, cut to pieces secretly by foreign singers, and damned with faint praise by the press. Knowing all this, why should I any longer keep silent? For years this state of things has been going on, and the music publishers, who think themselves very wise in all matters of music, tend in no small degree to help little foreign singing masters to trifle with the voices of the people of this country. Have the foreign masters whom they and the world patronise produced singers able to appear at the Italian theatres? No. Then why not seek out celebrated singing masters—(not men whose brothers, fathers, &c., are great, and built fame on their names)—who have produced great and dramatic singers. Then native vocalists will have fair play done them; but at present they have no chance. Lastly, the school of no singing master is correct, good, and natural, who has ever ruined one voice in the course of his practice.—I am, sir, yours obliged,

FRENCH FLOWERS.

RIGHTS OF VICARS-CHORAL.

(To the Editor of the Musical World.)

SIR,—I beg leave to hand you some particulars relative to the Vicars-choral of St. Paul's Cathedral; and as you have obliged me upon several occasions by inserting in your valuable journal sundry articles I had written on behalf of those celebrated musical gentlemen, perfectly disinterested, I trust that you will now be pleased to insert what I consider anything but fair play to Mr. Shoubridge, who is as estimable and accomplished a singer as any member of the choir. I hope justice may be done to him, and he receive his portion of the said fine. It was my intention to have forwarded the article at the time, but being called away hastily, it escaped me. I have not seen any further mention of the affair in the public prints, so conclude the case has not been tried. Precedent may be sought for; but I think, in equity to Mr. Shoubridge, as it appears he was more than twelve months in probation, different from the rule laid down, if there should arise any doubts, they ought to be given in his favour. It appears the stipend of the Vicars-choral is a very comfortable thing, being better off, in a pecuniary point of view, than many clergymen, and their duties not heavy.—I am, Sir, yours faithfully,

CIVIS.

Westminster, March 21, 1850.

"COURT OF COMMON PLEAS.—SHOUBRIDGE v. CLARKE.

"This was an action by one of the Vicars-choral of St. Paul's

Cathedral and pittance, to recover the sum of £175 15s., as the plaintiff's share of a fine paid on the renewal of a lease, during the year plaintiff was in probation, and before he had been fully admitted a Vicar-choral. The question at issue between the parties was,—whether a probationary Vicar-choral is entitled to a share of the fines paid during the probationary year, or whether such fines are divisible between those only who have been fully admitted Vicars-choral. The Vicars-choral of St. Paul's Cathedral are six in number; and upon a vacancy in the body, a successor is appointed on probation for a year, at the expiration of which period he is, if approved of, admitted by the Dean and Chapter as a full member of the body. The Vicars-choral are possessed of certain estates in the country, and of several houses in Ludgate-hill and Newgate-street, which demised on terms renewable at certain periods upon the payment of fines, the amount of which is divided equally between the members of the body. The plaintiff received his probationary appointment on the 19th of July, 1847, and was fully admitted on the 28th of July, 1849; in the interim, a fine of £1100 was paid to the Vicars-choral upon the renewal of the lease of an estate at Steeple-Bumpstead, which sum the five fully admitted Vicars-choral divided equally between themselves. The plaintiff claimed to share with them, but they disputed his claim on the ground, that he was not a fully admitted member of the body at the time the fine was paid. The Lord Chief Justice said it was evident that the matter must be turned into a special case for the opinion of the Court above, and suggested that it would save time to do this at once. The counsel on both sides agreed to this, and the jury were discharged."

FOREIGN INTELLIGENCE.

BRUNSWICK, March 8.—Led by the impulse of my heart as well as by my feelings for art, I offer a few words on last night's performance. I do this under the living influence of the impression it has produced, partly as an agreeable signal (*freundliches signal*) for the public: partly as a proof of high respect and sympathy for the composer.

It is often really painful to praise an artist's work, merely on account of certain unfortunate circumstances connected with it; what consolation and even elevation, therefore, when on the other hand, such a production, produced with the most painful labor, shows the mark of genius, and thereby proves that true and divine art stands high and pure over worldly pains; and indeed the composition of our artist, animated only by inward intellectual light, contains so many beautiful original and genial parts, that it would have met with success, even had the composer himself been able to read and to write down with his own hands the outlines of his first ideas, and the arrangements of the score; but this sympathy approaches almost to a melancholy admiration, when we consider the deplorable fate of that artist; when we think, to mention one fact only, how the score was produced; how it was written by the aged mother of the composer—to whom he had to dictate every note, and even the smallest signs of expression. One page of the score, dear readers, often contains thirty different staves, and therefore it often happens that one bar, rapidly passed over in performance, requires sometimes 300 or 400 musical signs. How delightful and cheering, how powerful and deeply affected must we feel on hearing such music produced under such wearisome and gloomy circumstances.

I need hardly say that every part of the work is not of equal value; but the noble and attractive is predominant; genial, melodious, rich harmony, and a fulness (obtained sometimes even by too powerful an instrumentation), are to be observed in almost every piece.

Some parts in this work contain beauties which might adorn any opera, for instance, the chorus in the second act; the

terzetto, in the third; the air of Suleika; Amgart's *preghiera*; Rudolf's *cavatina*, and several others.

If the composer could be induced to allow some absolutely necessary abbreviations (principally of the ritornellos and finales, the last especially) there is no doubt that in spite of some objections to the plot, the opera would grow higher and higher in the estimation of the public on every new performance, more particular since the first representation was so generally perfect. The excellent orchestra fulfilled its difficult task under the able leadership of Mr. Stœpel, with complete precision. The great applause and unanimous calls for the composer at the end of the second and third act, must have rewarded him for many hours of labour and affliction.

A. METHFESSEL

[The above article, from a Brunswick paper, by a well known critic, relates to an opera called *The Faithful Brothers*, by Mr. Alexander Mitchell, a member of the Society of British Musicians, who is stone blind.—Ed.]

COMPARISONS OF DRAMATIC LITERATURE.

(From the "World.")

THE nature of the pleasure caused by dramatic entertainments differs from that which we receive from the kindred art of poetry, painting, or sculpture, both in kind and in degree. In poetry, for instance, that art to which the drama is nearest akin, and of which, indeed, it is usually considered to form a sub-genus, a certain dreamy indistinctness is allowed; the mind, wandering abroad on the wings of the imagination, works out for itself many a half-sketched outline, supplies many an absent tone, and perfects, according to the perceptions of each individual reader, the harmony, of which only the key notes have been struck by the author. But no such liberty can be allowed to the dramatic writer; his picture must be filled up in all its details—nothing of the conduct and action of his composition can be left to the imagination; for on the stage we see not only the form and figure of man, but even expect to behold the very workings of his heart.

Truth of sentiment, as well as truth of diction, are nowhere so essential as in the theatre; for it is man himself that we go to see—man, not as he might be, but as he is—man, painted perhaps in colours, a little, and only a little, broader and deeper than those of nature—man, with his passions and vices, his virtues and his weaknesses. On the stage, we gratify a moral curiosity to observe the thoughts and actions of our fellow-men; we like to follow as simple spectators, though not uninterested, their motives and passions—to laugh at them when they are ridiculous, and to sympathise with them when they are unhappy. The pleasure we enjoy is akin to that described by Lucretius—

"E terrâ magnum alterius spectare laborem."

The first condition of dramatic emotion is, that the passion which excites it should be true. Now truth, in its highest expression, can only be predicated of those passions which are common to all mankind in all ages—such as love, jealousy, terror. There is however, besides, a lower grade of truth, if we may so say, which applies to individuals, not to man in general; as, for instance, it may be conceived that the feelings and consequently actions, of a particular man, placed in particular circumstances, might differ from those which would be entertained by the rest of the world if placed in the same position. So we would distinguish, in speaking of the truth of passions, general from particular truths.

And here we must remark one of the principal distinctions between the ancient and modern drama. The ancient dramatists, not only the Greeks, but likewise Shakspeare and Corneille, took for their subjects the most ordinary passions of the human breast; as love, in the *Cid*—jealousy, in *Othello*—ingratitude, in *Lear*. Many modern writers, on the contrary, have made the interest of their compositions consist in the peculiarities of particular dispositions, describing, often with painful elaboration, forms of character and feeling which, if they exist at all except in the brain of the dramatist, are to be found but rarely; conceiving that by carrying on into the passion the novelty that should exist in the plot, they increase the interest of the spectator.

The strongest possible examples of this practice are to be found in the works of the modern French dramatists. M. Victor Hugo, for instance, would seem to have written many of his dramas upon the principle of allying the most contradictory passions in the same person, mingling in the same character every vice with one virtue; as in *Lucrezia Borgia*, Lucrezia is painted as incestuous, bloodthirsty, polluted with almost every crime, but possessing one solitary human feeling—maternal love; and in *Marion de l'Orme*, where the heroine, a courtesan, is described as loving Didier with all the purity of virgin affection. It is impossible to deny that M. Hugo, M. Dumas, M. Soulié, &c., have written plays containing very high dramatic interest, but it must be admitted that they have not acted upon the maxim of the great painters of Italy—a maxim which seems to us perfectly applicable to theatrical composition—namely, that the most powerful effects are produced by the use of the simplest colours.

In continuation of this part of our subject, we shall attempt to analyse the different treatment of a particular subject—namely, the ingratitude of children, by three authors of different ages:—Sophocles, in the *Edipus Coloneus*; Shakspeare, in *King Lear*; and Balzac, in the novel (which has been dramatised) of *Le Pere Goriot*.

MISCELLANEOUS.

PRINCESS'S CONCERT ROOM.—Miss Emma Stanley, late of the Princess's Theatre, gave a monological entertainment, entitled, "A New, Original, and Musical Melange," on Tuesday evening. The entertainment is written by George Sala, Esq., the words of the songs by T——, Esq., and the music arranged and composed by W. Lovell Phillips. The melange is very amusing, and the music adapted most cleverly and with much *esprit*. The room was tolerably full.

HERR GEORGE SOGELLI, the popular concert singer, is expected in London shortly. During the winter he has been singing with success in Milan, and since, has made a profitable tour in Germany.

KINGTON.—The fifth meeting of the Kington Musical Society took place on Friday last before a large and brilliant audience, including the Earl and Countess of Oxford. It being Lent, the selection was of a sacred character. Several juvenile members of the Hereford Cathedral Choir were added to the chorus, which greatly enhanced the effect of the performance. The Choruses "Lift up your Heads," "The Hallelujah," (Handel), "I will give thanks," (Mozart), Mendelssohn's "O rest in the Lord," and Handel's "O thou that tellest," seemed to be the favourites, as several of them were encored. Dr. Nare's pretty duet for two sopranos was chastely sung by two of the Cathedral boys. In the course of the evening, Mr. Ridley, the conductor, from whose spirited exertions the society originated, played three of Mendelssohn's "Lieder ohne Worte." The beautiful ones in A and A² were rapturously encored. The last meeting for the season takes place in a month. In the interim, we are to be favoured with a visit from H. J. Phillips, the English Basso.—Abridged from the *Hereford Journal*.

MIDDLE. CHARTON.—Mr. Mitchell brought the first division of this season to a close with Auber's *Les Diamans de la Couronne*. We have recorded our opinions so fully on the merits of this graceful production that it were superfluous to repeat their substance here. But, trite as would be any observations of ours on the story or the music, Middle. Charton's rendering of both is ever fresh and new. It were injustice, not so much to the artist as to the public, to leave such a performance altogether without notice. It was neither a lifeless repetition of what is set down in the score, nor in the slightest degree an infliction of extraneous effluence on the thoughts of the composer. It was nature speaking in the chastened utterance of art. Yet no jot of the glowing warmth of the former was lost in the exquisite finish of the latter. The audience, which was as numerous as the house could contain, and which consisted of the *élite* of fashion and taste, seemed entranced by the magic of the enchantress. The applause was frequent and fervid, and the feeling when the curtain fell was manifestly one of regret that the opera could not be then and there repeated. Mademoiselle Charton was re-demanded and greeted with a shower of bouquets and garlands, as an intimation that her absence from the scene of her triumphs could not be so brief, or her career so brilliant, as would meet the grateful wishes of those whom she had at once delighted and instructed.—*Morning Post*.

THE SACRED HARMONIC SOCIETY have announced Mendelssohn's *Elijah* for next Friday, the 5th inst., Miss Catherine Hayes, Misses Williams, Miss Dolby, Mr. Lockey, and Herr Formes, sustaining the principal vocal parts.

THE ATHENÆUM announces that the Queen has bestowed a pension of £100 a year on Mrs. Bessy Moore, wife of the celebrated poet Thomas Moore. The pension, as the warrant sets forth, is granted "in consideration of the literary merits of her husband and his infirm state of health."

BRAVO! JENNY LIND!—Jenny Lind was offered some thirty thousand pounds to sing at the imperial concerts at the court of Russia. Jenny's significant negative to the offer was "Hungary." Great is the triumph of genius, when the nightingale is too much for the eagle.—*Punch*.

THE LIVERPOOL PHILHARMONIC SOCIETY, we are informed, intends producing Mr. Horsley's oratorio. Mr. Horsley, we understand, is the son of the composer, who, as a glee writer, is so well known in Manchester. A symphony, by Mr. C. Horsley, has recently been played at Cassel, conducted by the veteran Spohr, who, we learn, is quite recovered from his recent fall.

MR. OSBORNE, the popular composer and pianist, is at Paris. He will return to London at the commencement of April.

DE BERIOT is spending his *congé* at the *Conservatoire* of Brussels, at Paris.

VIUXTEMPS.—This celebrated violinist will devote the first part of his *congé* from St. Petersburg to visit Brussels, his native city. He has composed a new concerto. It is probable that Viuxtemps may pay London a short visit this season, about June. He will arrive at Brussels in May.

GRISH AND MARIO, the "incomparable twain," quitted St. Petersburg on the 20th. They are daily expected in London.

MADAME PLEYEL, the queen of pianists, is in Paris, spending her *congé* from the Brussels *Conservatoire*, we trust pleasantly and profitably. Her visit to London is at present problematical.

ST. JAMES'S THEATRE.—Mr. Bunn closed his present season here on Saturday last, and spoke the following farewell address:—"Ladies and Gentlemen,—It would be the height of all ingratitude were I to suffer this evening to pass over without acknowledging the heavy obligations which your kindness has imposed upon me. You have given me, throughout my undertaking, a reception rarely allotted to performers of even the highest standing, by virtue of which I have received provincial offers I now go to carry out in every part of the empire; and I will trespass on you no further than to say, that when I cease to remember this, I hope you will cease to remember me."

LONDON SACRED HARMONIC SOCIETY.—On Monday evening Mendelssohn's oratorio of *Elijah* was given by this society, to a crowded hall. The vocalists were Miss Birch, Miss Bassano, Mrs. Noble, Miss Byers, Messrs. Lockey, Lawler, &c. The novelty of the evening was the first appearance of Miss Bassano at these concerts. Miss Bassano has been long known as one of the most distinguished

of our mezzo-soprano singers, and in every respect qualified to interpret the inspirations of the great sacred writers. Her performance on Monday was what might have been anticipated. She gave the recitations with great energy, and obtained a merited *encore* in the air "Oh! rest in the Lord." Miss Birch sang with her wonted ability, especially in the song, "Hear ye, Israel." The trio without accompaniments, "Lift thine eyes," was *encored*, an honor due to the manner in which it was delivered by the Misses Birch and Byers, and Mrs. Noble. The chorus sustained its reputation. The Baal choruses, with Mr. Lawler's bass recitatives in bold relief, were delivered with characteristic force, as was also the "Woe unto him; he shall perish," one of the finest choruses of the work. *Judas Maccabeus* will be given on the 17th April.

STOCKPORT.—**THE MESSRS. DISTIN'S CONCERT** took place at the Mechanics' Institution, on Friday evening, being their first appearance since their return from America. The house was so crowded, that numbers were unable to obtain admittance. The performances commenced with Donizetti's quartet from *Belisario*, which Mr. Distin and his three sons played on their silver sax-horns, in beautiful style, accompanied by Mr. Willy on the piano-forte. Miss Moriatt O'Connor sang several ballads during the evening with exceeding good taste. She has a good voice—but appeared to better effect in concert with the Brothers Distin, who are also singers, one or two possessing considerable pretensions. The ancient madrigal, composed in 1541, "Down in a Flowery Vale;" "Sol Fa, or Singing Lesson;" "a Vocal Quartet;" and "Annie Laurie," a Scotch ballad, sung by Miss O'Connor, were all *encored*. Amongst the instrumental accomplishments was a solo from *Somnambula*, by Mr. H. Distin, introducing the air "All is Lost," which was applauded. "The Echo Hunting Duet," arranged by Mr. Distin, and represented on the French horns by Messrs. H. and W. Distin, was deservedly *encored*. The echo, we are informed, was produced, not from a third wind instrument in the distance, as one would suppose, but by a novel application of science conveying the sound into a glass globe, whence, at a slight interval, the softened echo arises with infallible correctness. The Fantasia from *Lucia di Lammermoor* and *La Figlia del Reggimento*, was brilliantly executed on the sax-horns; but the best performance of the evening was the "Quartet" from a favourite opera, by Messrs. Distin. The talents of these artists were fully brought out in this composition. The ensemble of the instruments, from the smallest to the largest, was perfect. The performances were successful in eliciting enthusiastic applause. The Concert concluded, at ten o'clock, with "God Save the Queen," arranged by Mr. Distin, and accompanied by Mr. Willy.—*Stockport Advertiser*, March 21.

BATH.—A numerous meeting of the members of the Harmonic Society attended the Concert at the Assembly Rooms, on Friday evening last. E. Fletcher, Esq., presided. The programme and the performance were particularly good, and, tested by the applause, were well received. The pleasing duet, "Oh, where have you been, sweet sister Fay?" was charmingly sung by Mrs. K. Pyne and Miss Gilbert. An *encore* was requested. The madrigal, "My bonnie Lass," was given by the choir with admirable precision. Dr. Calcott's "Thou art beautiful, Queen of the Valley," and Rossini's "Charity" chorus, arranged as a quintet, were both effectively sung, and listened to with marked attention. Dr. Cooke's pleasing glee, "In the Merry Month of May," cleverly sung by Mrs. K. Pyne, Messrs. Bell, Pyne, and Bianchi Taylor, was *encored*. In the second part, Miss Patton and Mr. B. Taylor sang the duet from *Maritana*, "Of Fairy Wand had I the power," with characteristic effect and ability. Other favourite pieces were given very successfully, the concert concluding with the music from *Macbeth*. We have seldom heard it given with better effect, particularly the "Echo" chorus, and the slow movement, "At the Night Raven's dismal Voice." We regret, with others, that these meetings will so soon terminate, the Ladies' Night, on the 12th of April, being the last this season.—*Bath and Cheltenham Gazette*.

MR. HENRY RUSSELL has been giving a series of entertainments at the Lyceum during the week, in which he introduced his favourite dramatic scenes, "The Ship on Fire," "The Gambler's Fate," and others. Mr. Henry Russell has attracted unusually good houses, the receipts averaging eighty pounds nightly.

ANTONIO MINATI, the well-known flautist, has arrived in London from India, after a sojourn of three years.

DIORAMA OF THE OVERLAND ROUTE.—On Thursday afternoon such portions of this diorama as are already completed were exhibited to private view. They consisted of two stationary views of Gibraltar and Malta, of a moving picture, commencing with a representation of Cairo, and terminating at Suez, a stationary view of a portion of the island of Ceylon, and another of Calcutta. Although many drawbacks existed, from the incompleteness of the arrangements at present, and the unfinished state of some of the pictures, an excellent notion could be formed of the effect of the whole when carried out. In completeness of detail, interest of subject, and effectiveness in the general treatment, it is not surpassed by any exhibition of the same kind. The portion of the moving picture which was exhibited, representing the route over the desert from Cairo to Suez, a subject offering but few opportunities for variety of effect, is treated with great skill, every occasion being seized of keeping up the interest by the introduction of characteristic details. At the station from which the caravan starts we have a group of figures representing the various classes of personages who are usually to be met with on the overland journey; and as we proceed onward the carcass of a dead camel mourned over by its Ethiopian owner, the whitening skeletons of similar victims, an encampment of Arabs, a cluster of vultures awaiting their prey, or a troop of Arab cavalry, serve to diversify the dreary waste of sand over which the eye is made to travel. The human figures and animals introduced in these pictures are executed with more care and finish than is usually to be found in such exhibitions and contribute greatly to raise the effect of the various scenes. The stationary view of Calcutta is perhaps the most effective work of this kind that has ever been painted, the noble masses of building in the background, and the groups of equestrian and pedestrian figures in their varied costumes, European and Oriental, forming a most striking picture. The exhibition was explained and commented on by Mr. Stoeckeler, whose remarks on the various points of interest were extremely apt, and conveyed all the requisite information in a very pleasant form. A large number of spectators were present, among whom we noticed several distinguished artists and literary men, who marked their approbation by repeated bursts of applause. The Diorama is to be opened for public exhibition on Monday next, and we have no doubt it will meet with all the patronage it deserves from the Easter holiday-makers.

SOUTHEY'S OPINION OF COLERIDGE.—You are in a great measure right about Coleridge; he is worse in body than you seem to believe, but the main cause lies in his own management of himself, or rather want of management. His mind is a perpetual St. Vitus's dance—eternal activity without action. At times he feels mortified that he should have done so little; but this feeling never produces any exertion. I will begin to-morrow, he says, and thus he has been all his life-long letting to-day slip. He has had no heavy calamities in life, and so contrives to be miserable about trifles. Poor fellow! there is no one thing which gives me so much pain as the witnessing such a waste of unequalled powers. If he dies without doing his work, it would half break my heart, for no human being has had more talents allotted.—*Southey's Life.*

ADVERTISEMENTS.

NEW SONGS,

LET US BE JOYOUS; "PEACE TO THEE;"
BENEATH THY CASEMENT; "GAY LARK;" "ADIEU, YE WOODS;"
"NO FORM BUT THINE."

These six highly successful songs, price 2s. each, composed by HENRY LUNN and JOHN ASHMORE, and sung in WALLBRIDGE LUNN'S "Literary and Musical Evening," are just published by

ADDISON, AND CO., 210, Regent Street.

"They are all distinguished by a melodious flow, which must render them general favourites."—*Musical World.*

EXETER HALL.

WEDNESDAY CONCERTS.

WEDNESDAY NEXT, APRIL 3rd will be held the Sixth of the Spring Series of the LONDON WEDNESDAY CONCERTS, when Herr Formes, Mr. Henry Drayton, Signor Piatti, and Mr. Alexander Billet, will appear, together with other Artists of eminence.

Tickets, 1s. and 2s.; Reserved Seats (numbered), 4s.; Stalls, 7s. May be had of Mr. STAMMERS, No. 4, in Exeter Hall, and of all Musicsellers.

INDIA OVERLAND MAIL.

GALLERY OF ILLUSTRATION, 14, Regent Street, Waterloo Place.—A Gigantic MOVING DIORAMA, ILLUSTRATING the ROUTE of the OVERLAND MAIL to INDIA, depicting every object worthy of notice on this highly interesting journey from Southampton to Calcutta, accompanied by descriptive detail and appropriate music, (which has been in preparation for the last nine months,) is now OPEN DAILY, at Half-past 2 and 8 o'clock. Admission,—1s.; Reserved Seats, 2s. 6d. (which may be previously engaged.)

SIGNOR AND MADAME FERRARI

BEG to inform their Friends and Pupils that they have REMOVED to their permanent residence, No. 69, UPPER NORTON STREET, Portland Place, where they continue to give Instructions in the Cultivation of the Voice, and the various branches of singing. Their course of Spring Classes is now forming. Signor and Madame Ferrari have a vacancy for one lady as IN-DOOR ARTICLED PUPIL.

HERR DREYSCHOCK

RESPECTFULLY informs the Nobility, Gentry, and Public that he will arrive in London during the first week in April, and will feel obliged by communications being addressed to him, and left with his Publishers, Messrs. Robert Cocks and Co., Publishers to Her Majesty, New Burlington Street, who are empowered to enter into any engagements on his behalf.—Prague, March 6, 1850.

MR. CREVELLI

Begs to acquaint his Friends and the Public that his Work on **THE ART OF SINGING,** Adapted with alterations and additions for the BASS VOICE, may be had at his Residence, **71, UPPER NORTON STREET;** And at all the principal Musicsellers.

To be Published by Subscription—Price One Guinea,

"EMMANUEL;"

AN ORATORIO,

By WILLIAM GLOVER.

(Author of "JERUSALEM.")

5, STANLEY TERRACE, RED BANK, ANMCHESTER.

ST. MARTIN'S HALL,
89, LONG ACRE.

MR. ALEXANDER BILLET,
(FROM ST. PETERSBURGH.)

BEGS to announce the Last of a Series of Three EVENING CONCERTS OF CLASSICAL PIANOFORTE MUSIC, at the above Hall, on FRIDAY, April the 5th; in the course of which will be performed Specimens of all the great Pianoforte Composers, including—

Bach, Scarlatti, Handel, Haydn, Mozart, Beethoven, Dussek, Steibelt, Pinto, Clementi, Woelfl, Moscheles, Weber, Mendelssohn, Spohr, Cramer, Hummel, Chopin, Stephen Heller, Sterndale Bennett, &c. &c.

On this occasion M. Billet will have the honour to introduce

- | | |
|---|----------------|
| 1. Sonata in F major, Pianoforte, M. BILLET | Mozart. |
| 2. Duet, the Misses COLE | W. S. Bennett. |
| 3. Grand Sonata in B minor, Op. 40 (dedicated to Cherubini), pianoforte, M. BILLET | Clementi. |
| 4. Duet, the Misses COLE | Mendelssohn. |
| 5. Duo, Violin and Pianoforte, M. SAINTON and M. BILLET | Haydn. |
| 6. Elegy, on the Death of Prince Ferdinand of Prussia, in F sharp minor (by desire, first time in public) Pianoforte, M. BILLET | Dussek. |
| 7. Duet, the Misses COLE | Macfarren. |
| 8. { Prelude and Fugue in B minor | Bach. |
| Study in G | Cramer. |
| Study in E | Hummel. |
| Prelude and Fugue in B minor | Mendelssohn. |
| 9. Duet, the Misses COLE | Mendelssohn. |
| 10. Sonata Duo, Pianoforte and Violoncello, in D major, Signor PIATTI and M. BILLET | Mendelssohn. |

M. BILLET has the pleasure to announce that the eminent Violinist, M. SAINTON, and the celebrated Violoncellist, Signor PIATTI, have kindly accorded their eminent services for this (the Last) Concert.

Tickets for a Single Concert, 2s.; Central Seats, 3s.; Reserved Seats, 5s.; Subscription to Reserved Seats for the Series, 10s. 6d.; to be had at St. Martin's Hall; of Wessel and Co., 229, Regent Street; Purday, Holborn; Pentum, Strand; and Ewer and Co., Newgate Street; also at Mr. Billet's Residence, 13, North Bank, Regent's Park.

HER MAJESTY'S THEATRE.
THE FIRST APPEARANCE OF MADAME SONTAG.



GRAND EXTRA NIGHT.

COMBINING THE TALENTS OF
MADAME SONTAG;

SIGNOR LABLACHE, BELLETTI,
CALZOLARI, SIMS REEVES;
MADLLE. PARODI;

AND

MADLLE. CARLOTTA GRISI, MADLLE. AMALIA FERRARIS.
MADLLE. MARIE TAGLIONI.

It is respectfully announced that a
GRAND ENTERTAINMENT
will take place on THURSDAY, APRIL 4th, 1850, when will be presented
DONIZETTI's Opera,

DON PASQUALE.

Norina - - - Madame SONTAG,
(Her First Appearance this Season);
Ernesto - - - Signor CALZOLARI,
Dr. Malatesta - - - Signor BELLETTI,
Don Pasquale - - - AND
- - - Signor LABLACHE.

(His First Appearance this Season);
After which,

A DIVERTEMENT,

in which Madlle. AMALIA FERRARIS will appear.
To be followed by the Last Act of "ERNANI," by Madlle. PARODI,
Signor BELLETTI, and SIMS REEVES.

To conclude with the admired new Grand Ballet by M. P. TAGLIONI,

LES METAMORPHOSES,

In which Mlle. CARLOTTA GRISI, Mlle. MARIE TAGLIONI,
MESDILES ROSA, JULIENNE, LAMOURÉUX, AUSUNDON, M. CHARLES,
and M. P. TAGLIONI, will appear.

In the Ballet, for the First Time, a NEW GRAND PAS DE CARACTERE,
by Madlle. MARIE TAGLIONI.

The Subscribers desirous to attend this Extra Performance, will have the
option of taking it in lieu of a Subscription Night.

Applications for Boxes, Stalls, and Tickets, to be made at the Box-office of
the Theatre.

SACRED HARMONIC SOCIETY.
EXETER HALL.

CONDUCTOR MR. COSTA.

NEXT FRIDAY, Mendelssohn's "ELIJAH." Vocalists:—
Miss Catherine Hayes, Miss A. Williams, Miss Dolby, Miss M. Wil-
liams, Mr. Lockey, Mr. J. A. Novello, and Herr Formes.

Tickets, 3s., 5s., and 10s. 6d. each; at No. 6, in Exeter Hall; or of Mr.
BOWLEY, 53, Charing Cross.

HANOVER SQUARE ROOMS.

Under the Patronage of H.R.H. the Duchess of Kent, and H.R.H. the
Duke of Cambridge.

B. MOLIQUE'S THIRD EVENING CONCERT,
WEDNESDAY, April 3.

To commence at Eight o'Clock precisely.

PROGRAMME:

String Quartet, Op. 13	.....	Molique.
Ditto E minor, Op. 44	.....	Mendelssohn.
Pianoforte Sonata, F minor, Op. 57	.....	Beethoven.
Chaconne, Violin (by desire)	.....	Bach.
Duo, Two Violins, Op. 67	.....	Spohr.
Song and Duet	.....	Mendelssohn.
Three Songs	.....	Molique.

Performers:—Misses WILLIAMS, Madlles. GRAUMANN and
MOLIQUE; Messrs. MOLIQUE, CARRODUS, A. MELLON, and
HAUSMANN.

Tickets to be had of Messrs. CRAMER & Co., Regent-street; EWER & Co.,
Newgate-street; and B. MOLIQUE, 9, Houghton-place, Amptill-square.

ROYAL ITALIAN OPERA,

COVENT



GARDEN.

FIRST APPEARANCE OF SIGNOR TAMBERLIK.

"MASANIELLO" NEXT THURSDAY.

THE DIRECTORS have the honour to announce, that, in
compliance with the desire of a large portion of their Subscribers, who
have left town for the Easter recess, **NEXT THURSDAY, APRIL 4th**,
will be given as a **SUBSCRIPTION NIGHT**, instead of **NEXT TUES-**
DAY, APRIL 2nd, when will be performed (for the First Time this Season)
AUBER's grand and popular Opera of

MASANIELLO,

in which Signor TAMBERLIK will make his First Appearance in
England.

Elvira	-	Madame CASTELLAN,
Fenella	-	Madlle. BALLIN,
Emma	-	Madlle. COTTI,
Alphonso	-	Signor LUIGI MEI,
Borella	-	Signor ROMMI,
Pietro	-	Monsieur MASSOL,
Pescatore	-	Signor RACHE,
Selva	-	Signor GREGORIO,

AND

Masanello - - - Signor TAMBERLIK,

(From the Theatre San Carlos at Naples, and the Grand Opera at Barcelona,
his First Appearance in England.)

The Characteristic Dances incidental to the Opera will be supported by
Mons. ALEXANDRE and Madlle. LOUISE TAGLIONI,
(Prémilère Danseuse of the Académie Royale at Paris,) with whom the
Directors have effected an Engagement.

Composer, Director of the Music, and Conductor, Mr. COSTA.

On SATURDAY, APRIL 6th, A GRAND OPERA.

On TUESDAY, APRIL 9th, will be performed DONIZETTI's Opera,

LUCREZIA BORGIA,

in which Madame GRISI, Madlle. de MERIC, Signor TAMBURINI, and
Signor MARIO, will make their First Appearances this season.

The Performances commence at Eight o'Clock precisely.

Tickets for the Boxes, Stalls, or the Pit, may be had (for the Night or
Season) at the Box-office of the Theatre.

MISS BIRCH AND MISS ELIZA BIRCH

BEG to announce to their Friends and the Public that
they have REMOVED to No. 20, HEREFORD STREET, Park Lane,
where they will be happy to receive applications for Pupils as usual.

DISTIN'S CONCERTS.

MR. DISTIN and SONS will perform at the following
places:—

Rochdale, April 1st; Manchester, Free-Trade Hall, 2nd, 3rd, and 4th;
Oldham, 5th. Vocalist, Miss Moriatt O'Connor; Piano, Mr. J. Willy.

AMATEUR CORNET CLASSES, for the Practice of Quartetts, &c.,
assemble nightly, at H. DISTIN'S CORNET AND SAX HORN DEPÔT, 31,
Cranbourne Street, Leicester Square.

MR. AGUILAR

BEGS to announce that he will give an **EVENING CONCERT**

at the **HANOVER SQUARE ROOMS**, on **WEDNESDAY, 34th April**.
Vocalists:—Miss Lucombe, Madlle. Graumann, Miss Lowe, and the Misses C.
and S. Cole (Pupils of M. Panofka); Mr. Sims Reeves, and Signor Marchesi.

Violin, Herr ERNST; Violoncello, Herr HAUSMANN; Oboe, Mr. NICHOLSON;
Clarinet, Mr. LAZARUS; Horn, Mr. JARRETT; Bassoon, Mr. BEAUMANN;
Pianoforte, Mr. AGUILAR.

Conductor,

Mr. BENEDICT.

Reserved Seats, 10s. 6d.; Tickets, 7s.; to be procured at Messrs. Cramer, Beale,
and Co., 201, Regent Street; at Messrs. Wessel and Co., 229, Regent Street; and
at the Residence of Mr. Aguilar, 68, Upper Norton Street, Portland Road.

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St. Martin in the Fields, in the County of Middlesex where all communi-
cations for the Editor are to be addressed, post paid. To be had of G.
Purkiss, Dean Street, Soho; Allen, Warwick Lane; Vickers, Holywell Street,
and at all Booksellers.—Saturday, March 30th, 1850.